

THE  
CITY  
IS  
A  
PROMISE



INTEGRATING MEANINGFUL WORKSPACES INTO THE URBAN FABRIC

Urban Architecture  
Graduation Studio 2021 / 2022  
Frederic Hormesch







what to glean?

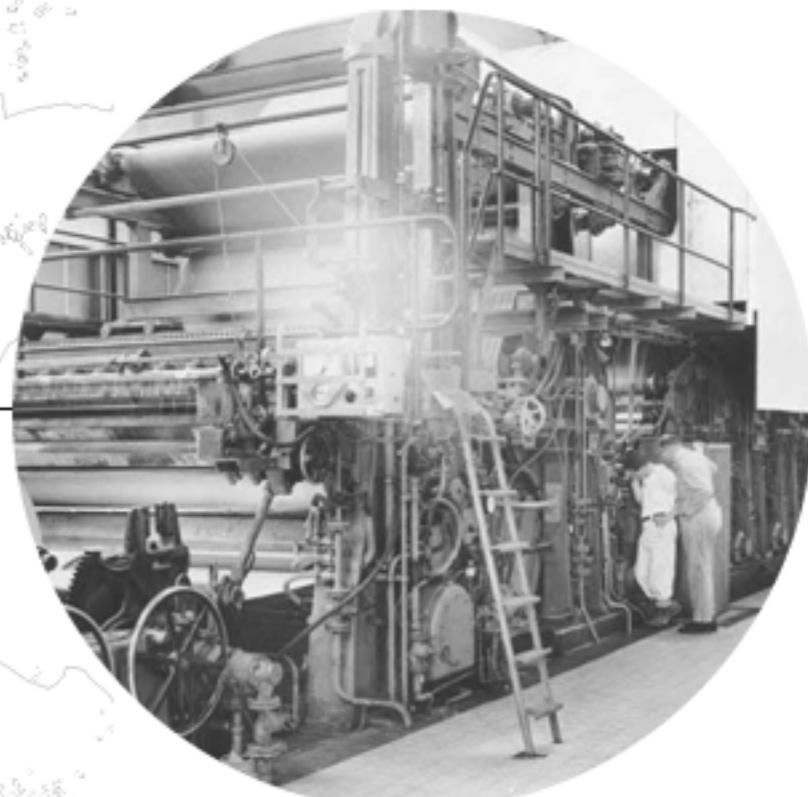




economic activities



Sphinx



Sappi



Radium Vredestein



Mosa



van Wagemans



C ramique



# economic activities

## Material extraction

raw materials + chemicals

recycling

## Manufacturing

metals + machinery

rubber + glass

manufacturing other

construction

## Distribution

transport + storage

vehicle sale + repair

wholesale food

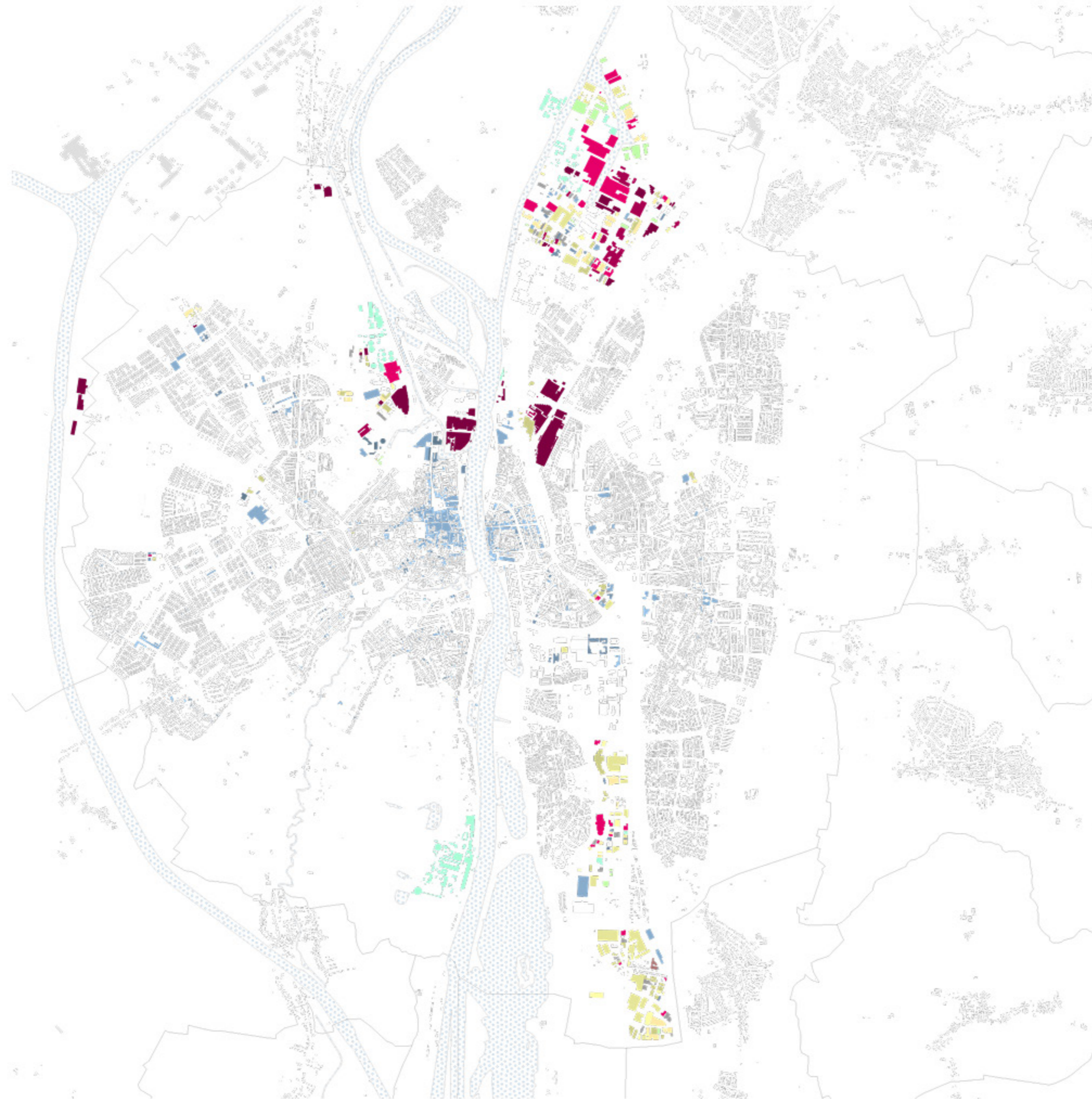
wholesale other

## Consumption

professional service

retail

horeca



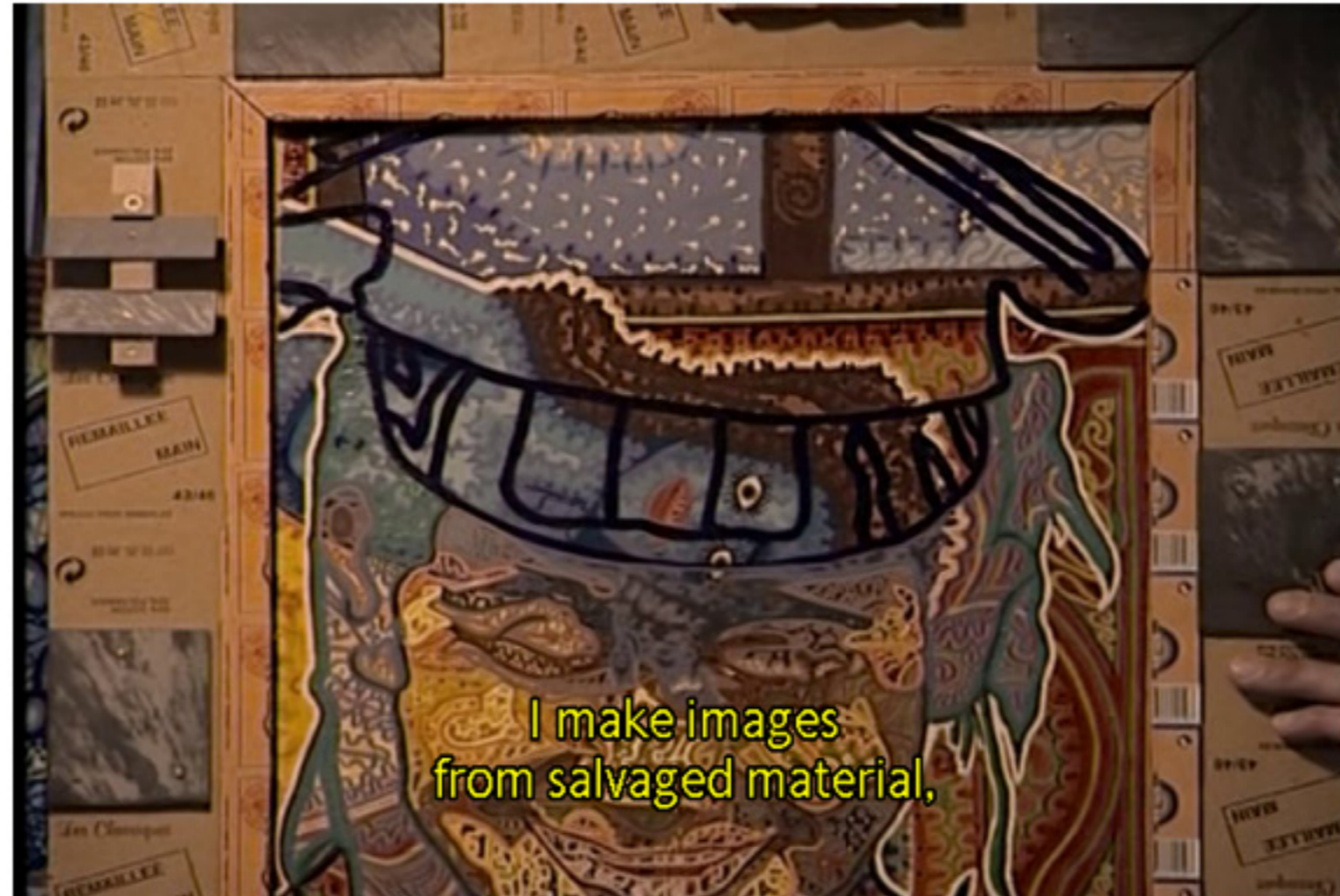




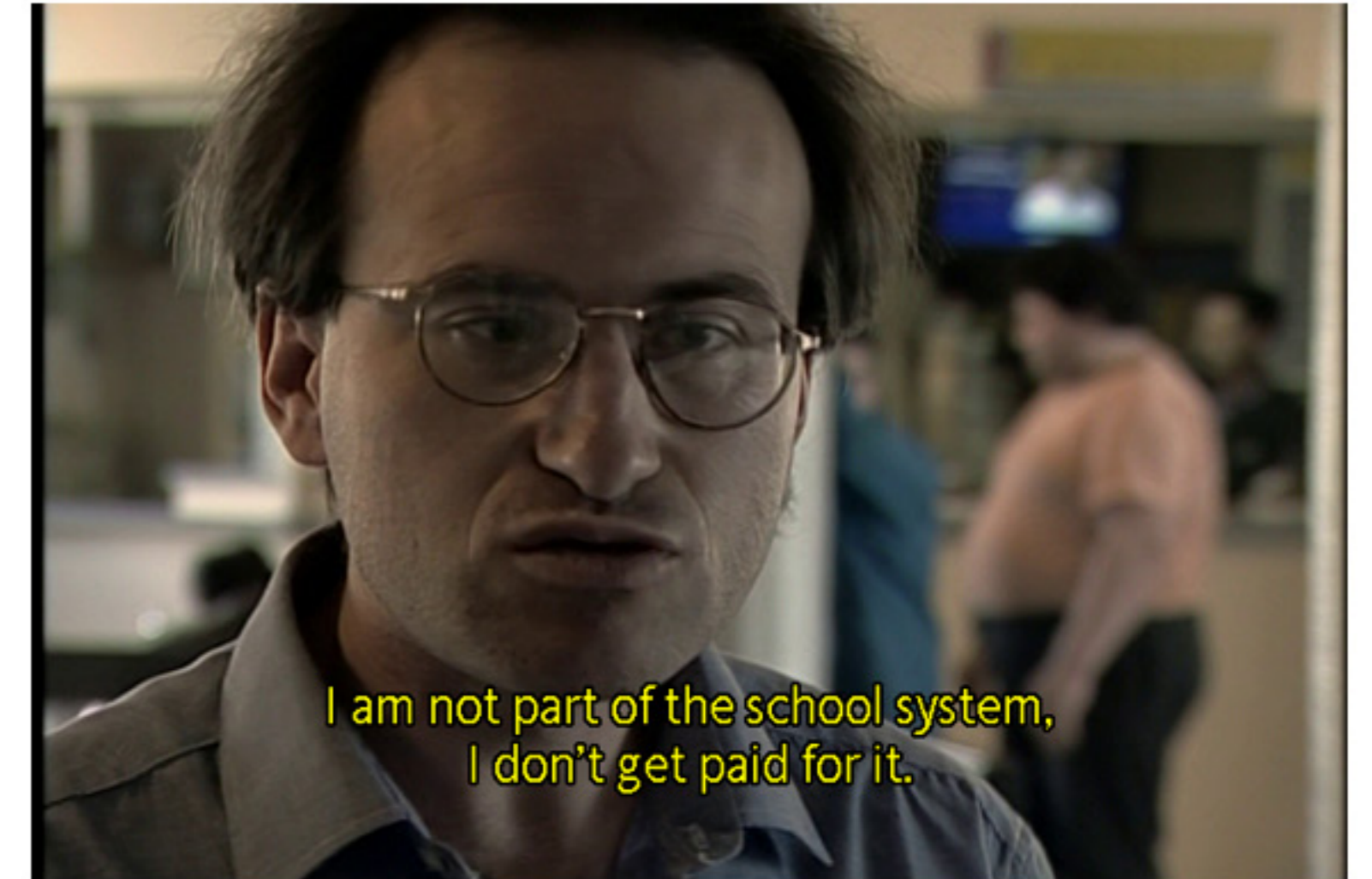
integrating workspaces into the urban fabric



Labour - Animal Laborans



Work - Homo Faber



Action - Zoon Politikon

“

“The City has thus historically been the **melting-pot** of races, peoples, and cultures, and a most favourable breeding-ground of new biological and cultural hybrids. It has not only tolerated but **rewarded individual differences**. It has brought together people from the ends of the earth because they are different and thus **useful to one another**, rather than because they are homogenous and like-minded.“

Louis Wirth

## Manifesto

*A Theatre of Operation*

### 1. Collect - The Encounter

We approach the city through the Encounter, using it as a method of collecting information. The Encounter is the process of gathering stories within the urban environment. For us, the urban environment is the theatre, in which we can trace the significance of daily life created by the characters of Maastricht.

To encounter new protagonists, as directors, we call on different techniques: following, wandering, controlled wandering, interviewing and writing postcards. These techniques stem from methods

used by, Situationist International (SI), Charles Baudelaire and Oulipo group. They explore new ways of (re)discovering the city's stage and it's protagonists.

We see the city as an amalgamation of protagonists, forming the initial cast who interacts within the city. We acknowledge the subjectivity of each inhabitant by highlighting different perspectives. Our aim is to explore Maastricht through each other's eyes, taking account of encounters, impressions, conversations and experiences.

### 2. Interpret - Psycho-scripting

The script gives us a platform to explore our findings on the daily rituals of the characters we encountered. It allows us to combine and juxtapose superficial and detailed information, and enables us to play with fragments of time, space and memory. Inspired by methods used by the Oulipo group, Psycho-scripting is a technique of combinatory literature, using the encounters as an infinite source of possible stories. Psycho-scripting is a term we have defined, stemming from Guy Debords' psycho-geography. Through Psycho-scripting, we can piece together seemingly detached narratives and weave them into one story of Maastricht.

We as architects / directors use the script to learn about the heterogeneous identities of Maastricht, deciphering the relationship of identity and place. We see the city not as a physical architectural landscape but as one of social (inter)actions between protagonists.

### 3. (Re)produce - The Tapestry

The Tapestry complements the script. It presents itself as an urban landscape structured in multiple acts. Furthering Guy Debord's belief that the city is composed of multiple situations, the Tapestry brings the situations of Maastricht closer together, into one panoramic view of situations. In this, the Tapestry becomes a means of representing the plurality of ambiances within the city of Maastricht.

The Tapestry is the setting for the story with views inwards and outwards. It hints at the characters' presence by containing the traces of our

protagonists. By this, the Tapestry is not a simple decor, it becomes the stage where the actions are taking place: a translation of the city, coordinated by us, the directors.

### The Architect as a Director

The director, as the name suggests, tells the story of a city through a chosen narrative. The director takes an active role through a selective gaze: reading the collected material, interpreting and retelling the story. The Encounter, Psycho-Scripting and Tapestry are part of this procedure that should be used to challenge the typical idea of an Architect, creating a non-linear, complex portrait of a city.

The architect can borrow the complex toolset of a director to embrace ambiguity. A play cannot exist without a script and protagonists, nor without a setting and a theatre. The city cannot exist without it's material manifestations, nor without the individuals inhabiting it. The architect must look beyond the designing of a decor, and start to think in relation to the stories and characters of the city.

Don't be an architect: be a director.

Frederic Hornesch, Georgia Xypolia, Kimberly van Vliet, Rik van de Weigert, Sophie Latour

## a walk through...

Wednesday 27<sup>th</sup> October

*Paris, Hints & Fancies*

"Glaneurs, Glaneuses"  
Urban Architecture  
Graduation Studio

manifesto

←

structure

→

# gleaning stories

What would you avoid in Maastricht? Why? (describe, sketch...)

Having trash with me as there are no trashcans and smoking  
 The market for weekend walkers as the smell of fish is disgusting  
 Walking in groups as the streets are too small to walk together

What would you avoid in Maastricht? Why? (describe, sketch...)

Biting drunk in water:  
 Maastricht street are nice - of a stone but gets really sticky with the water and for getting back home after a party night you need to go with your sense of touch otherwise there is a big chance you will fall in your bike.

What would you avoid in Maastricht? Why? (describe, sketch...)

↳ streets at night  
 ↳ Stadsplein area  
 ↳ too crowded places

What would you avoid in Maastricht? Why? (describe, sketch...)

Martijn my boyfriend.

What is the best place you enjoyed in Maastricht? Why? (describe, sketch...)

There is a park close to the white bridge directly at the Maas.  
 We sat down with friends and played some music and had a relaxed afternoon.

What is the best place you enjoyed in Maastricht? Why? (describe, sketch...)

1. The abundance of Parks.
2. Coffeshops (of the green kind).

What would you avoid in Maastricht? Why? (describe, sketch...)

THE 2<sup>nd</sup> floor at the BONNEFAUTEN MUSEUM. THE EXHIBITION IS AWFUL!

BEHALDE DE BRUYCKERE ENBELIEVENDE!

I CONSIDER THAT IT NOT ART! TRY TO ENJOY IT!!

ART IS NOT THAT AWFUL!

What would you avoid in Maastricht? Why? (describe, sketch...)

Renting a place from sr. Brummen:  
 I did for the past year, ending up in a super tiny studio with only 1 window, paying 800 a p. monthly, never fixing anything when he should, not returning my deposit etc.  
 Also, I know for a fact that he is a criminal who has beaten up in a 75-year old. Otherwise I love the city.

What would you avoid in Maastricht? Why? (describe, sketch...)

- All coffee floors at Vrijthof and Market.  
 - Wind people at the centre  
 - Roadblocks

What is the best place you enjoyed in Maastricht? Why? (describe, sketch...)

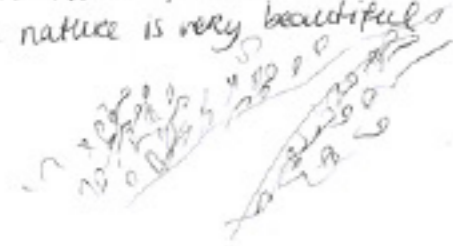


What is the best place you enjoyed in Maastricht? Why? (describe, sketch...)

Stadspark in Maastricht  
 Lovely place to spend with friends on a sunny day and taking a walk near the hellpoort which looks like the remains of a castle.

What is the last place you enjoyed in Maastricht? Why? (describe, sketch...)

The walking path beside the Maas.  
 It's very quiet and peaceful. And there are bunnies crossing the path. In the morning the fog makes the atmosphere even more special.  
 The nature is very beautiful



What is the last place you enjoyed in Maastricht? Why? (describe, sketch...)

Cafe Modica. We went out to eat tapas with our friends from Spain who were staying over for the week.

On a Friday night Maastricht... (describe, sketch...)

↳ of students on bikes, some small food or alcohol  
 streets are narrow and the shops look a little  
 so very colorful

On a Saturday night Maastricht... (describe, sketch...)

↳ BB - techno "club"  
 ↳ Landbouwbelling

On a Saturday night Maastricht... (describe, sketch...)

usually includes a very diverse and cheerful atmosphere. People can be found not on the main but in the streets and many more and also in the shops, mostly in an outdoor bar area (not on street, but in an outdoor environment) in the evening. As if the people play out with a passion the non-manufactured city on the opposite side of the river - and of course the food and drinks! To have a good night!

On a Saturday night Maastricht... (describe, sketch...)

Looks gorgeous! The buildings at Vrijthof square light up and people stroll around. The cafes and restaurants are crowded and the waiters run up and down in order to serve everyone. The old bridge is also a nice place in town. Especially at night many people cross it to move from one district to another so that they can go to a bar, a restaurant or another place that they enjoy. It's wonderful!



On a Saturday night Maastricht... (describe, sketch...)

Landbouwbelling. It is a creative place where there's small music events, workshops, a foodbank and a bar. On the inside it's really cozy and a lot of creative people and artists come there. It is awesome!

What is the last place you enjoyed in Maastricht? Why? (describe, sketch...)

Stadspark with the  
 the Bambais  
 very calming & cute



What is the last place you enjoyed in Maastricht? Why? (describe, sketch...)



On a Friday night Maastricht... (describe, sketch...)

Streets of the city create a feeling with it from different countries. Lots of nice and beautiful things. Everyone walks to front view and it's a bit slower.

On a Saturday night Maastricht... (describe, sketch...)



On a Saturday night Maastricht... (describe, sketch...)

is alive! There's a lovely, bubbly vibe to it.

On a Friday night Maastricht... (describe, sketch...)

Spinning around on Sint Pieter with lots of people near and on an amazing sunset

On a Saturday night Maastricht... (describe, sketch...)

Spinning around on Sint Pieter with lots of people near and on an amazing sunset

REVERIE  
 ... IN THE CITY OF SINCERE  
 LOVE

On a Saturday night Maastricht... (describe, sketch...)



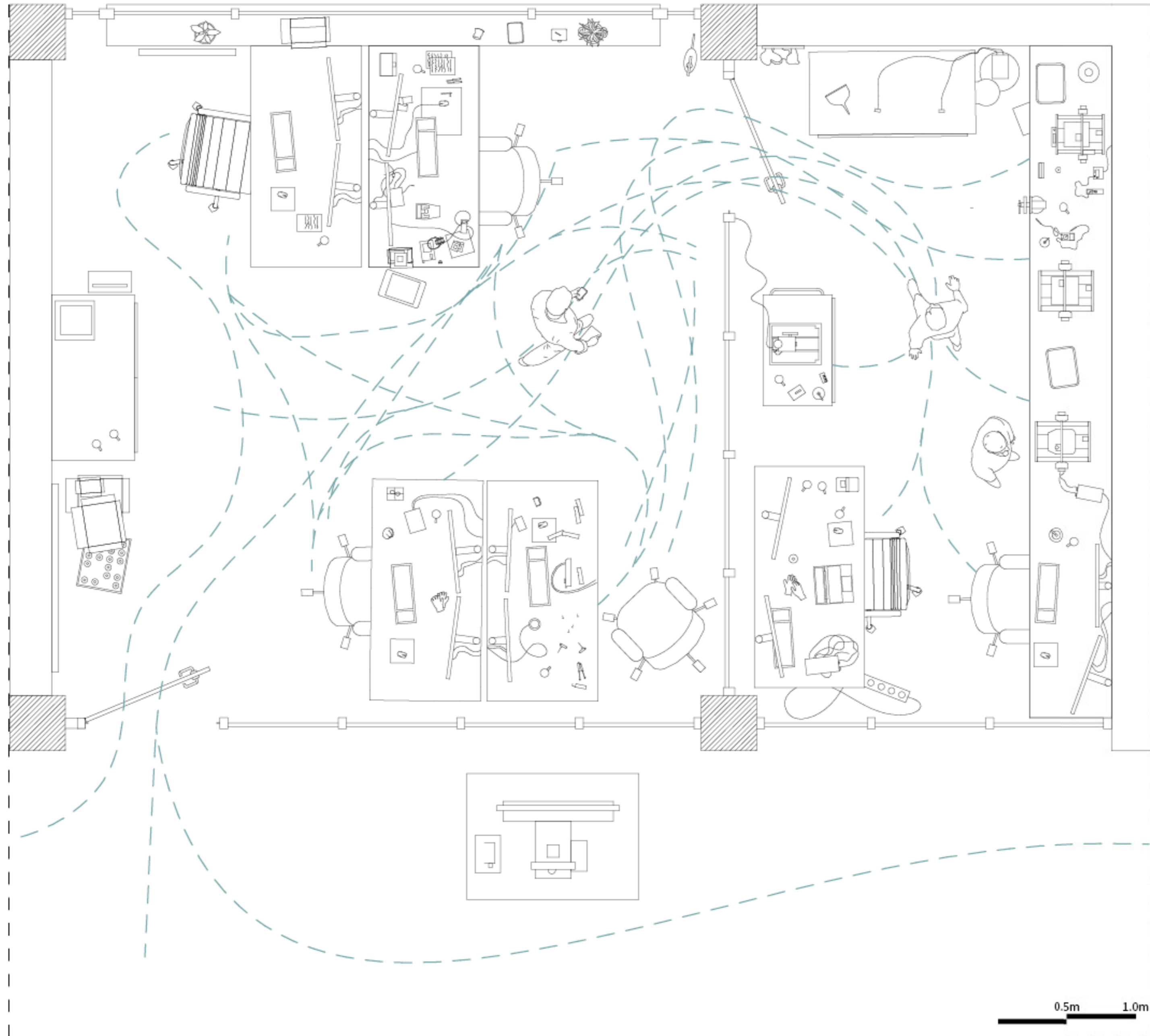
On a Saturday night Maastricht... (describe, sketch...)

I love to walk across the bridge, with a great view over the river. This is also a great place for a beautiful sunset. After that I have dinner with friends and we close it off with a party in one of the bars!

On a Saturday night Maastricht... (describe, sketch...)

↳ Meet some friends. We ate something together and after that, we went for a drink.

plant



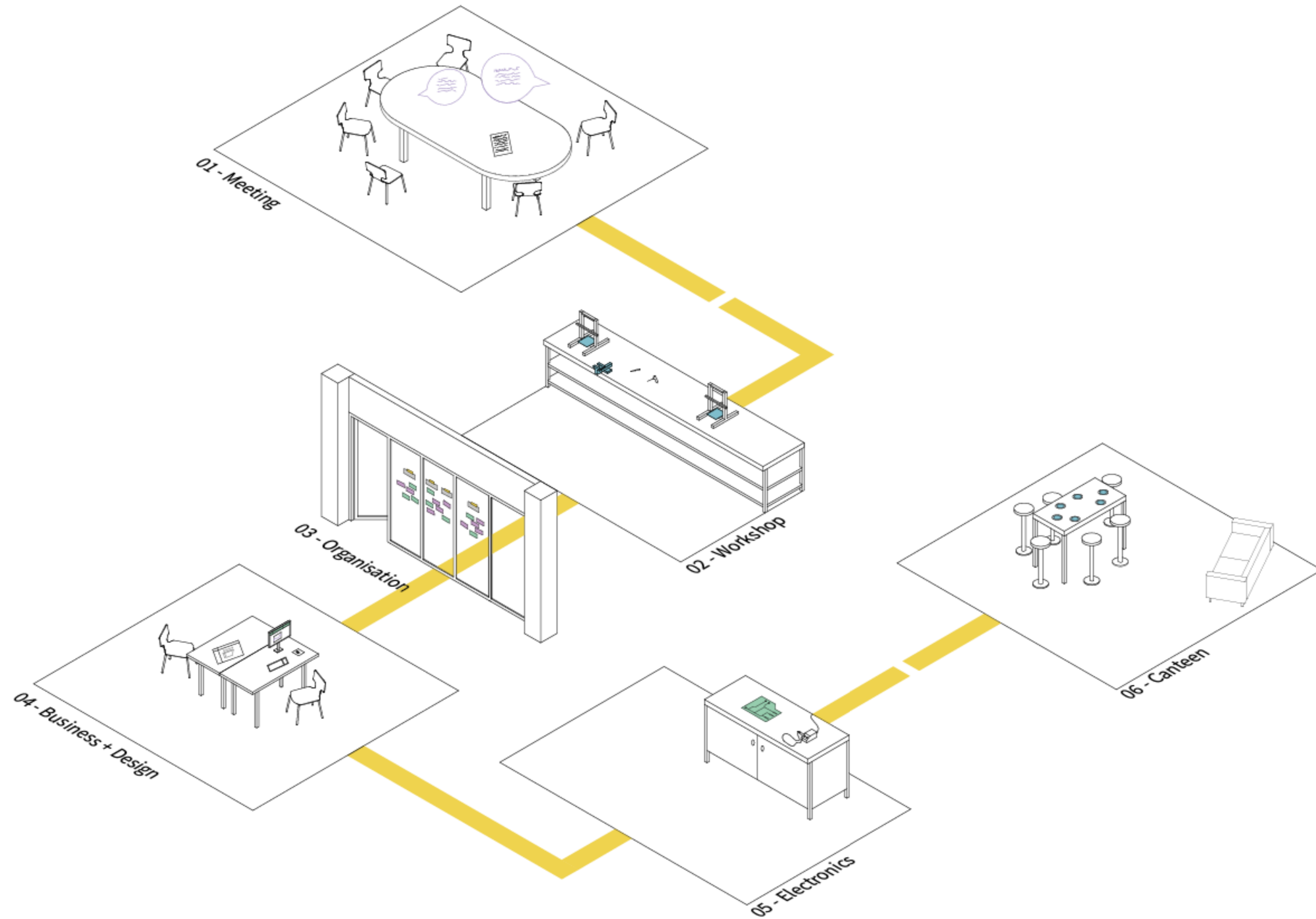
old pill machine



new way of manufacturing



view from the office towards the workshop



### 01 - Meeting

This room is available to all companies in the Plant, but you must reserve it. Every Monday morning, Doser meets here and each employee reports on what they are currently working on and what the goals are for the coming week. Afterwards, a strategic meeting between the project managers takes place in the same room.

### 02 - Workshop

In the workshop, the designed components are manufactured and assembled into prototypes. These prototypes are subjected to various tests and provide data. The knowledge gained is integrated back into the design process to make the 3D printer more efficient and reliable.

### 03 - Organisation

The partition wall between the workshop and the offices serves as a whiteboard and exchange point for internal company organisation. Here, the employees discuss their work processes and work on to-do lists.

### 04 - Business + Design

In the office, employees from a wide range of disciplines work together on the product. A chemist is providing knowledge for the drugs. Mechanical engineers and industrial designers are working on the design of the machine. Moreover, the office is the place where business decisions are made and the marketing is developed.

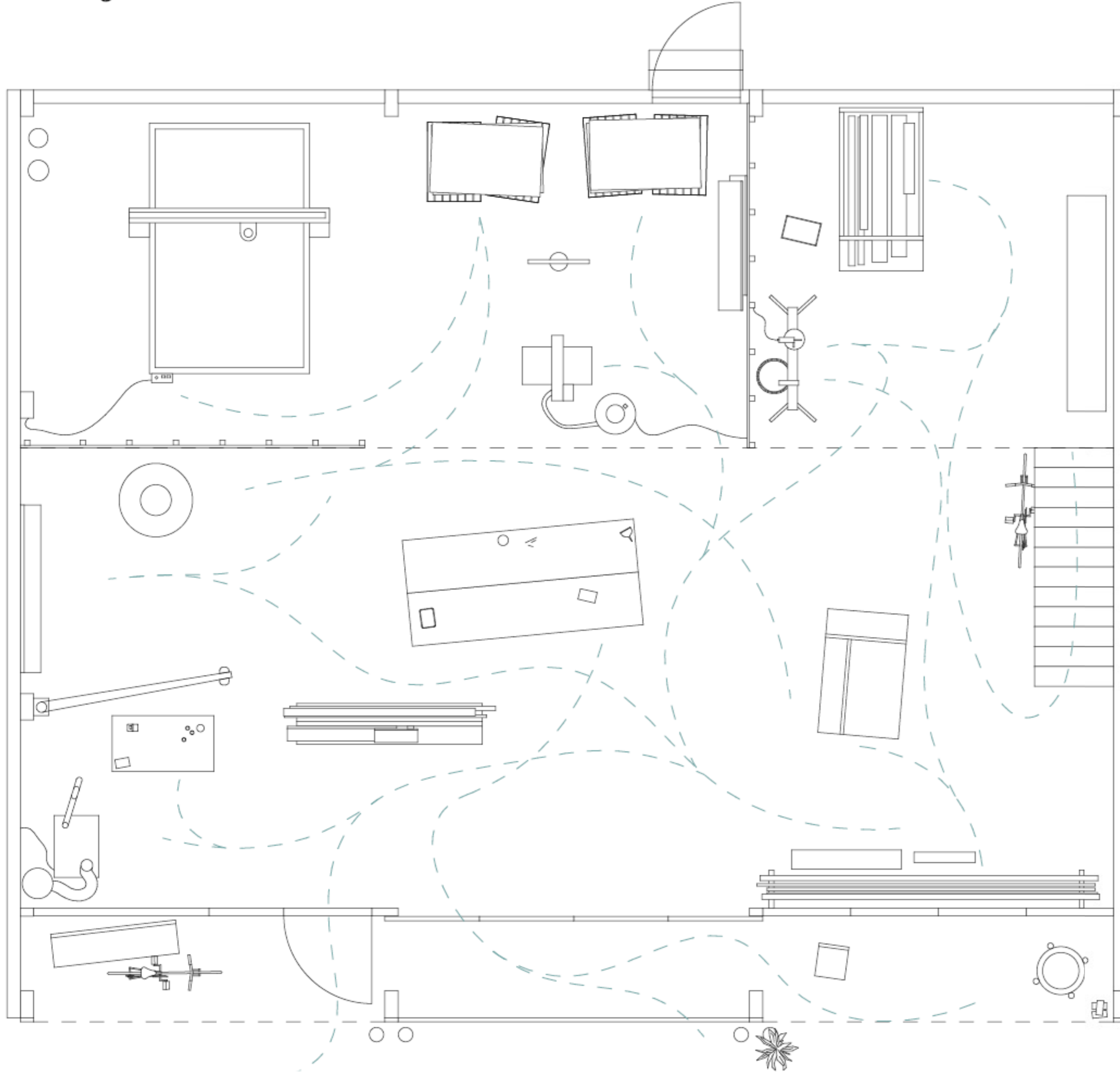
### 05 - Electronics

In the electronics workshop, an external company is working on the electronic components for the 3D printer. The collaboration has developed due to the proximity of both companies. This shows that within such a cluster, cooperations synergies can arise.

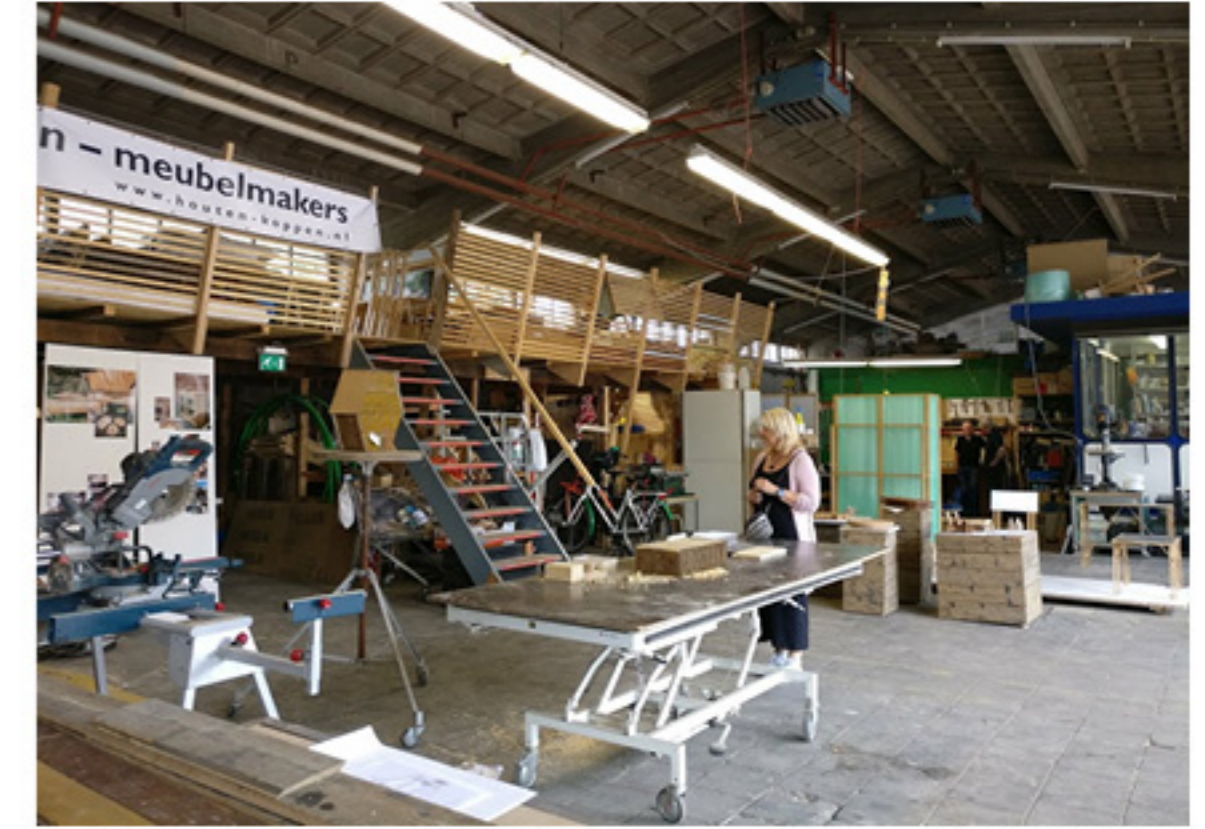
### 06 - Canteen

The canteen is shared by all offices in the Plant and students of the university. There are comfortable sofas and a hot meal at lunchtime, on this day a wrap. At the lunch table they discuss last weekend's formula one race.

# het werkgebouw



individual front facades



production space with mezzanine in the back

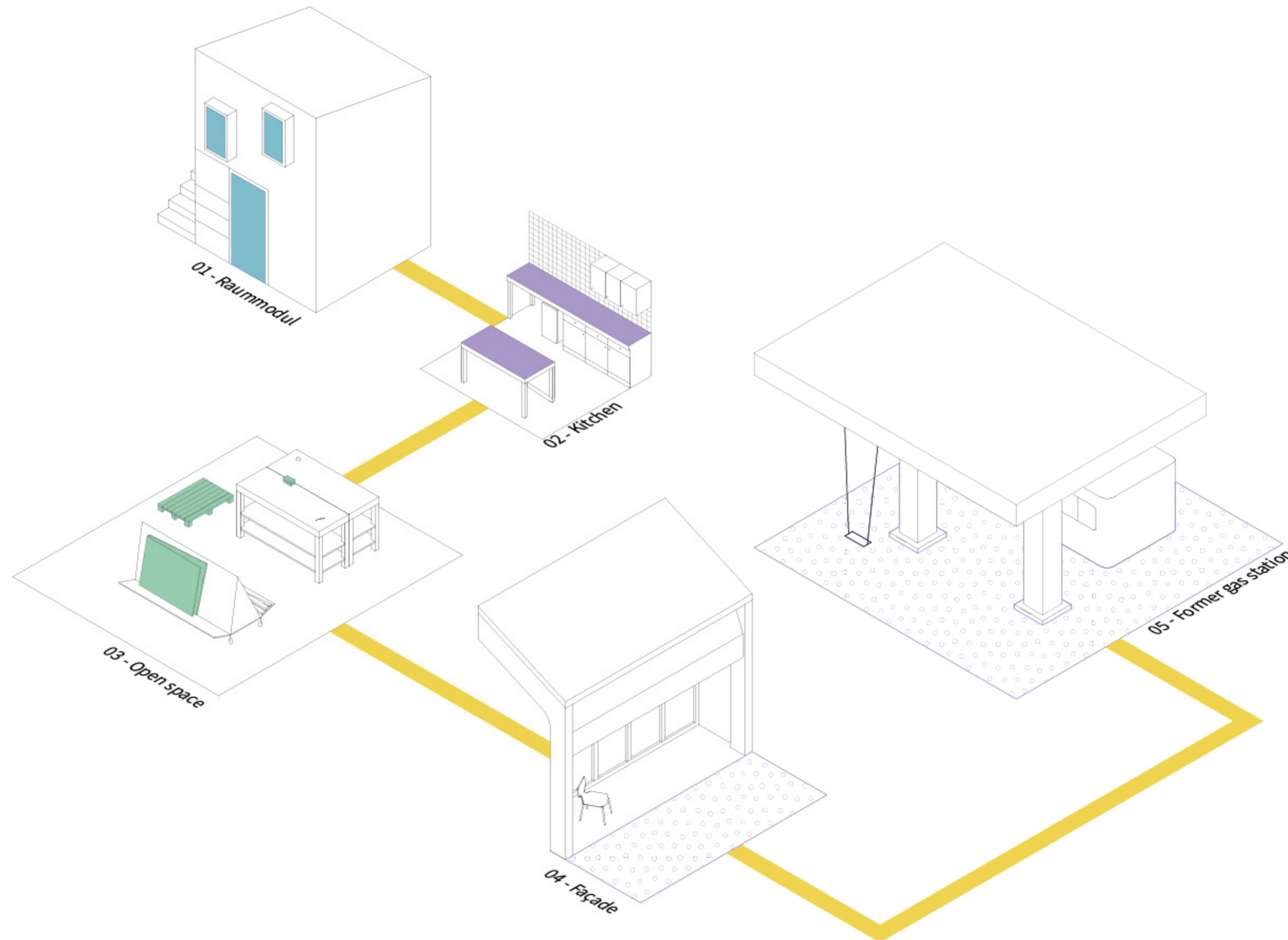
<https://hetwerkgebouw.nl/fotooverzicht/>



occupying outdoor space



# het werkgebouw



## 01 - Raummodul

The room module is usually a closed, two-storey unit that is set in the open space and often houses office-like rooms.

## 02 - Kitchen

The kitchen is shared by all members of Het Werkgebouw and serves as a collective meeting place for coffee or a meal together.

## 03 - Open space

This is where a large part of the work takes place, machines and storage areas structure the well-lit, two-storey space. The individual units are separated by furniture that can be easily moved aside if desired.

## 04 - Façade

The façade consists of two levels: on the one hand, large roller shutter doors that seal off the building in the evening and at night and give it an industrial aesthetic, and on the other hand, an inner skin that is slightly set back and very transparent. This creates an intermediate space which serves as a canopy on rainy days.

## 05 - Former gas station

The former gas station was transformed and reactivated on the initiative of Het Werkgebouw. Swings and the large roof invite visitors to linger and play, making it a usable object on the small square.

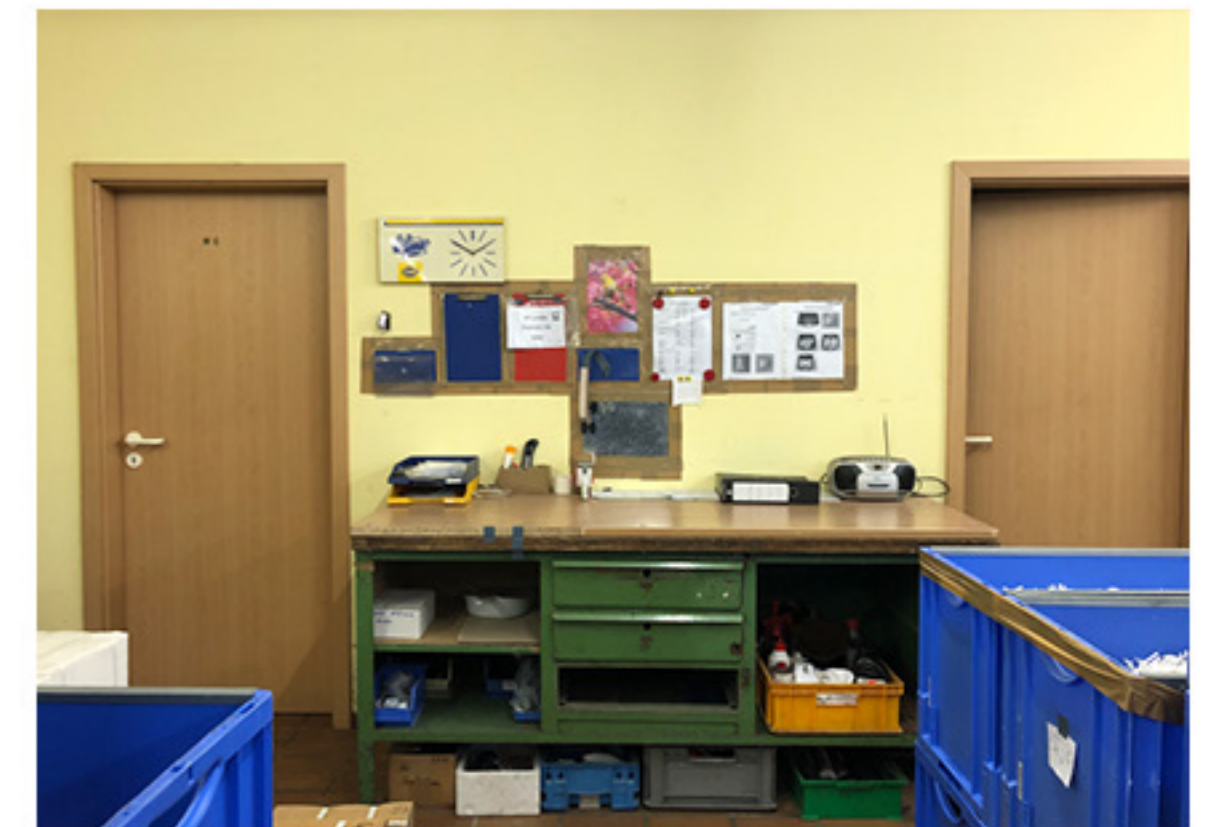
ak - werk



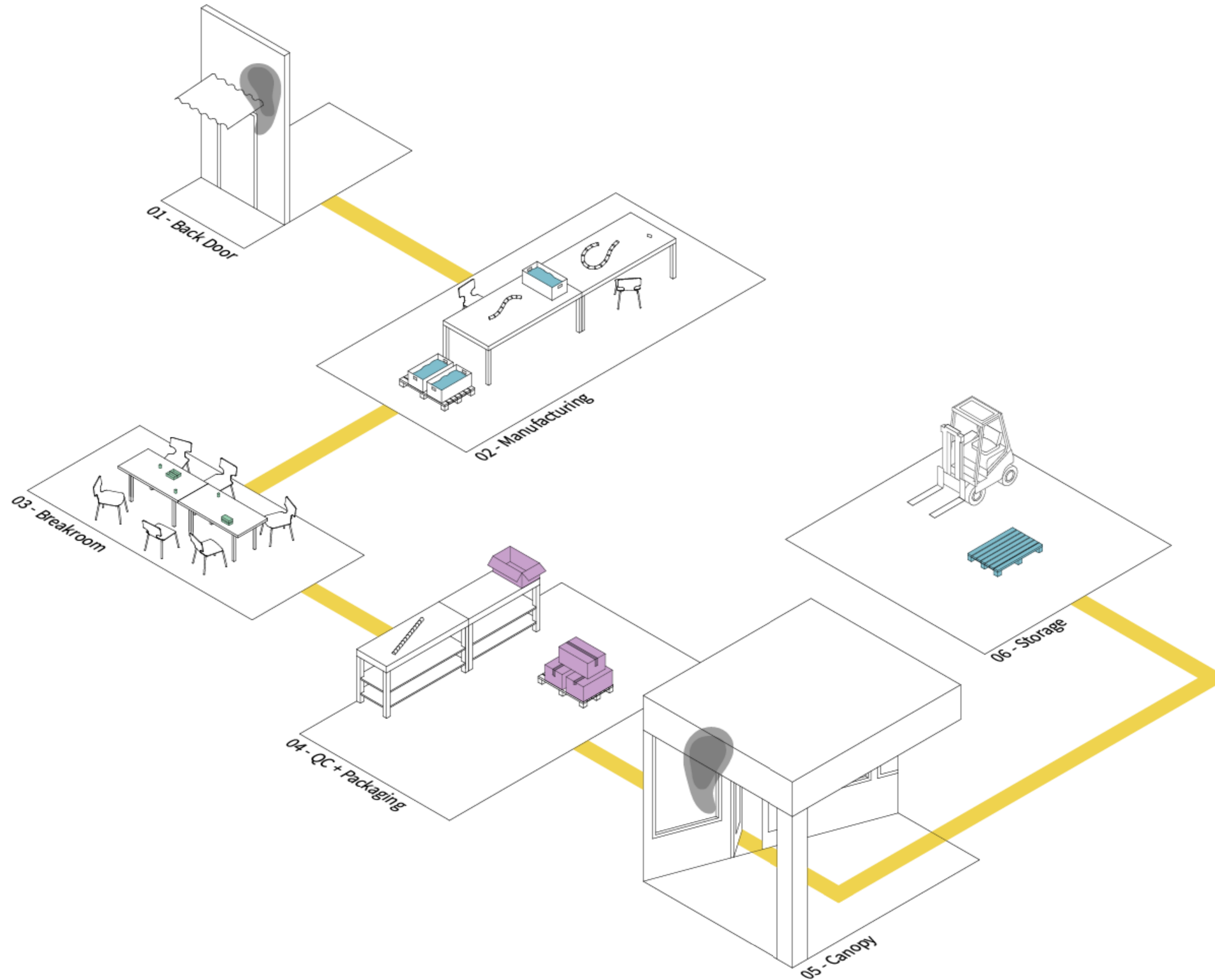
elevation from the parking lot



packaging station



workplace to cut cardboard for packaging



### 01 - Back Door

The back door is an important place when one of the employees wants to be alone for a while. Here they can get some fresh air or smoke a cigarette in peace.

### 02 - Manufacturing

In the production area, the employees sit at long tables and assemble the cable chains. They divide up the work largely independently and obtain the required material for assembly from the warehouse. No large machines are used, the assembly is done by hand.

### 03 - Breakroom

The break room is located at the back of the production area, and is essentially a slightly smaller table than the production tables.

### 04 - QC + Packaging

Two employees work here and quality-check the previously manufactured cable chains. Unsatisfactory parts are returned to the assembly department, while those that are found to be good are subsequently packaged and stacked on pallets.

### 05 - Canopy

Under the canopy, employees meet for short, informal talks over a cigarette or a cup of coffee. At the same time, it is the entrance area to the production hall and parking space for the lorries that deliver new individual parts or collect the end products.

### 06 - Storage

Individual parts of every specification as well as assembled cable chains waiting for delivery are stored here. There is also a workstation that one of our employees has set up to cut cardboard boxes for packaging. A forklift truck transports the materials between the warehouse, production and packaging.

three realms



worldliness + retreat  
art space in maastricht



ambiguity + spectacle  
somewhere in brussels



exchange + interaction  
ak werk - inclusive company

Places...

that encourage to take initiative and being active

where the long lasting and the new is created

that nourishes exchange and embraces the chance

where the private is pierced by the public

that are open for people with different knowledge and skill levels



Venlo

Sappi

Liège

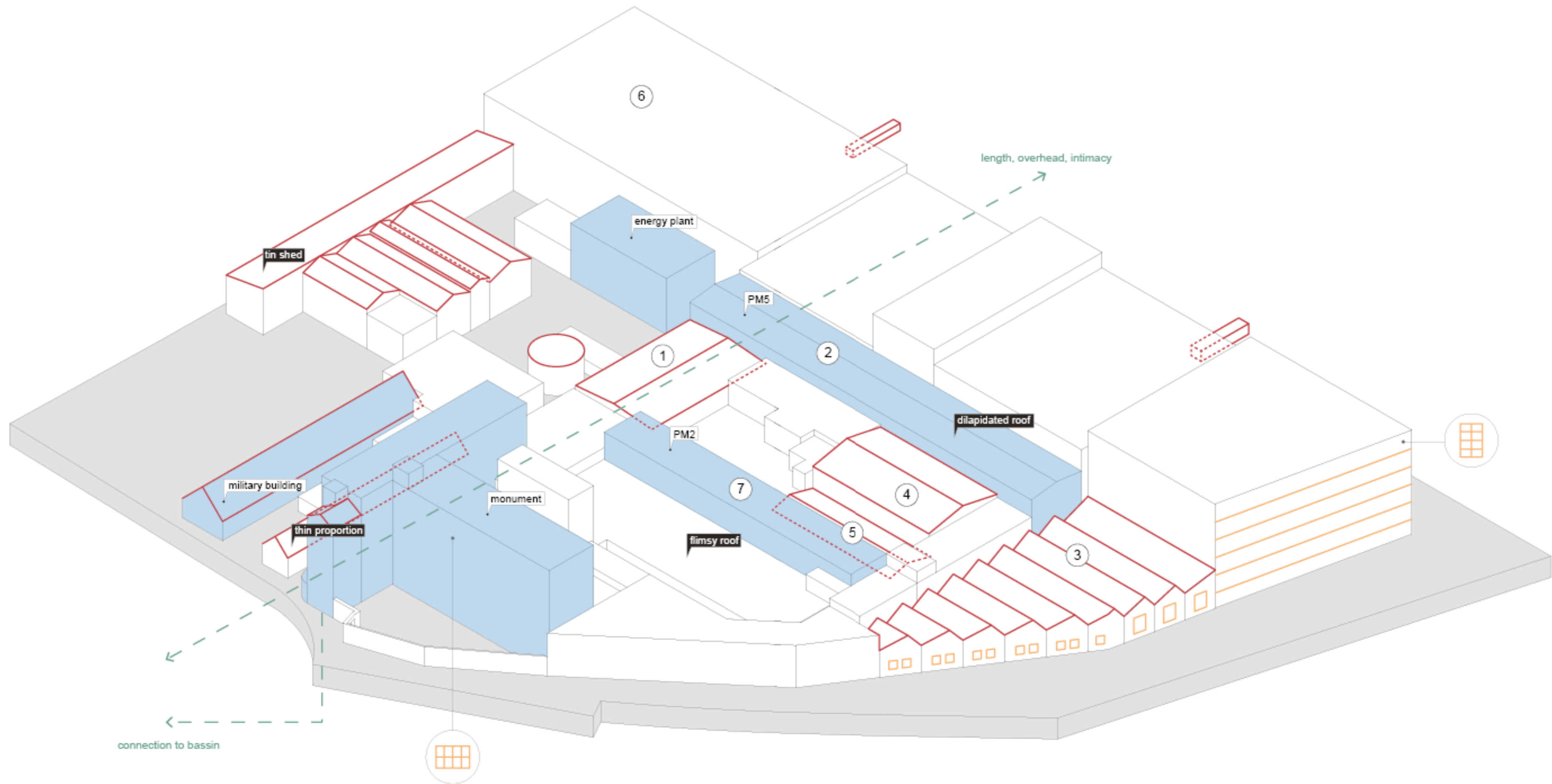
sappi



# existing buildings

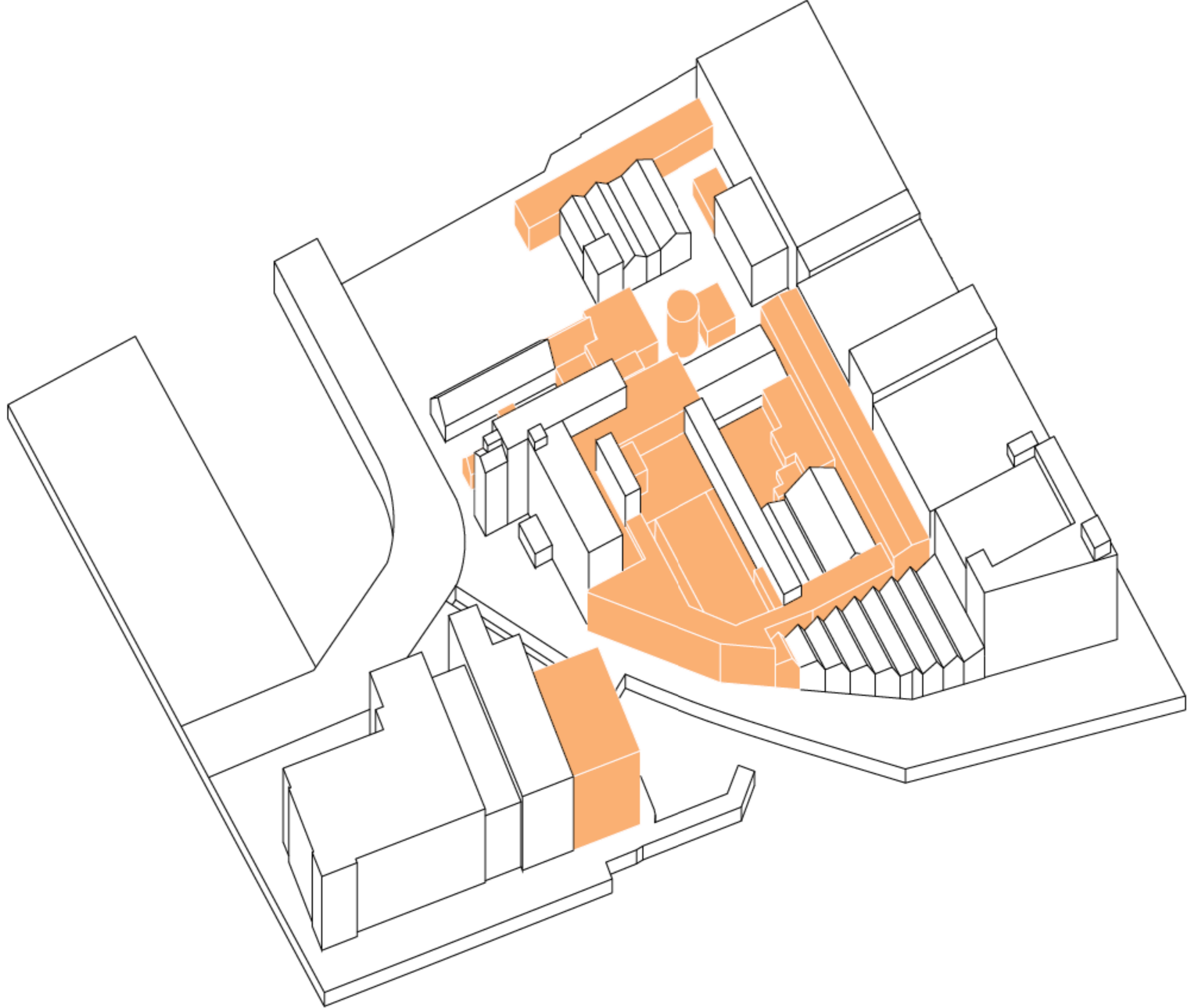
- Key**
- 1 2 3 4... interior quality
  - connections (existing)
  - negatives
  - roofscape
  - skin
  - logic of factory

- Interior Quality**
- 1. steel structure, color, bassins, tiles, floor pavement
  - 2. concrete bassin
  - 3. color, bricks, light, floor
  - 4. wall materiality, light, roof, floor
  - 5. color, floor
  - 6. highest steel structure
  - 7. concrete beams, 2-side windows



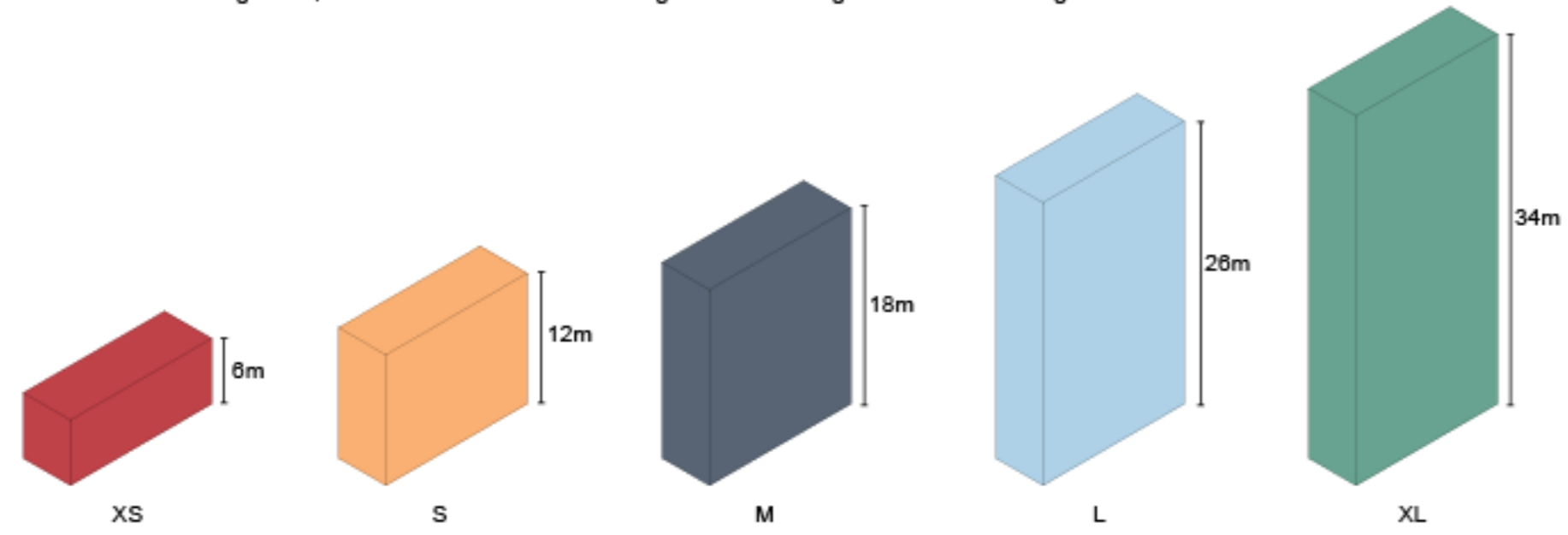


demolished



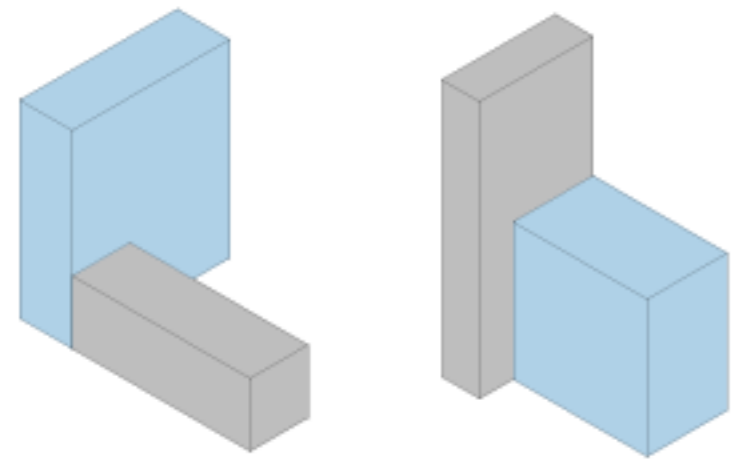
**1** HEIGHTS

Work with the existing fabric, where a set of five standard heights are used to guide volume massing



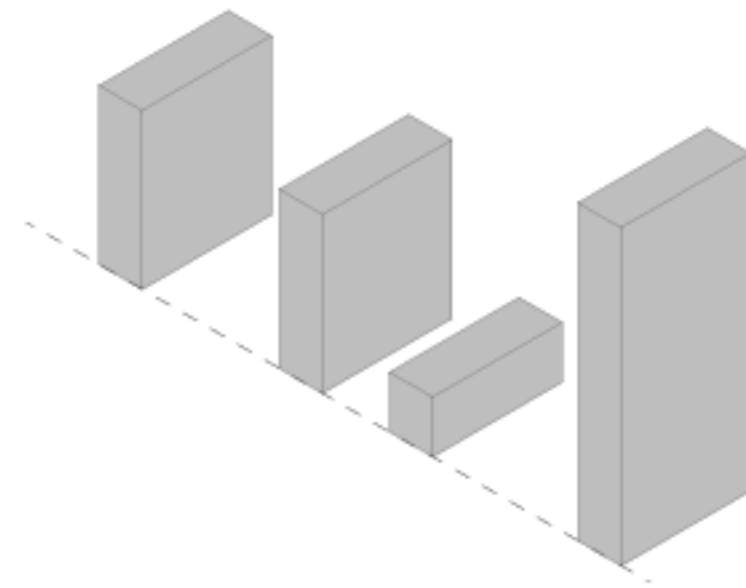
**2** CONTACT

New volumes make contact with existing fabric wherever possible



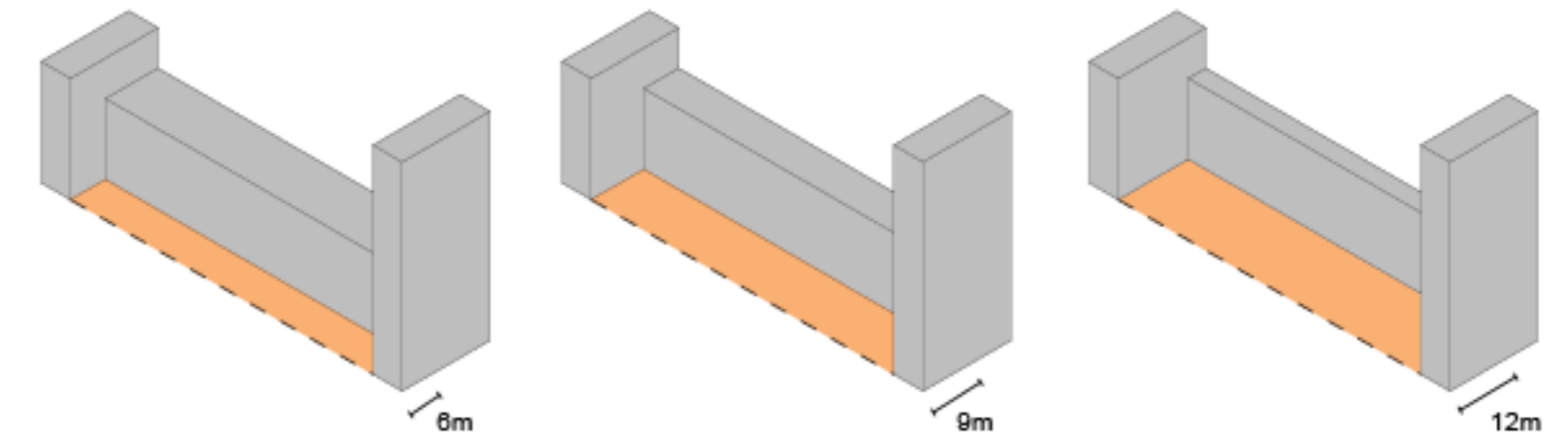
**3** ALIGNMENT

Volumes are aligned along one linear street grid



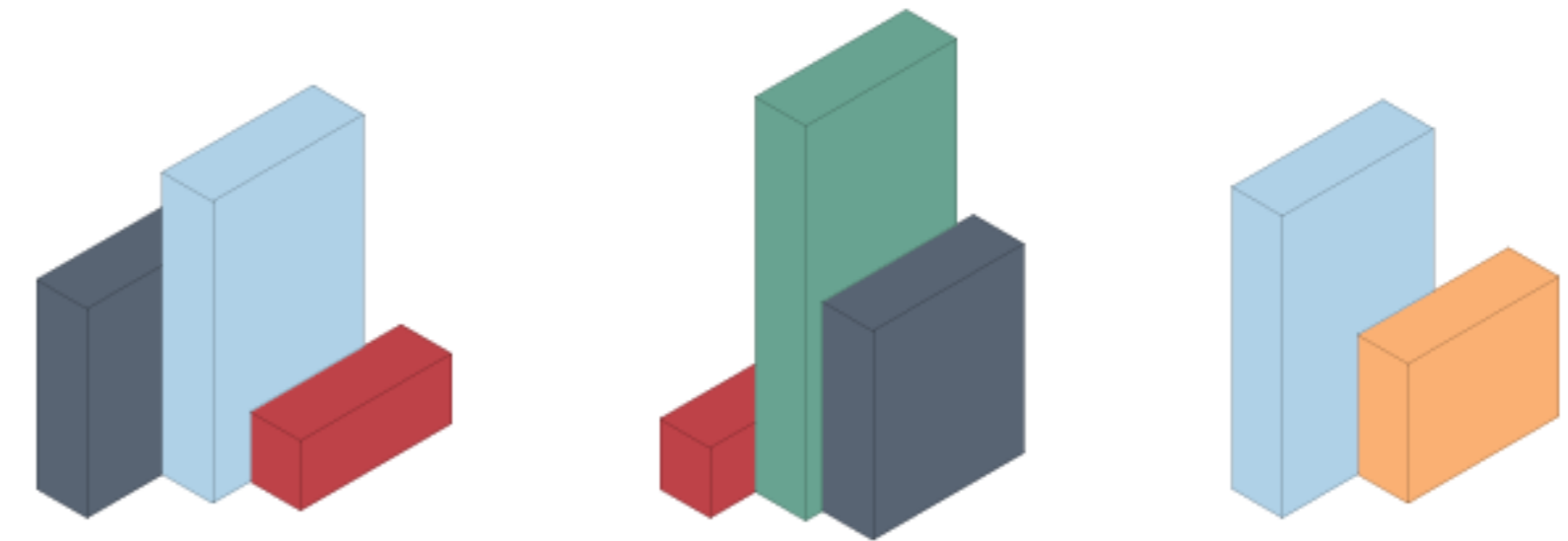
**4** POCHÉS

Pochés (pockets) are offset from street grid, three options are used to help transition from public to private

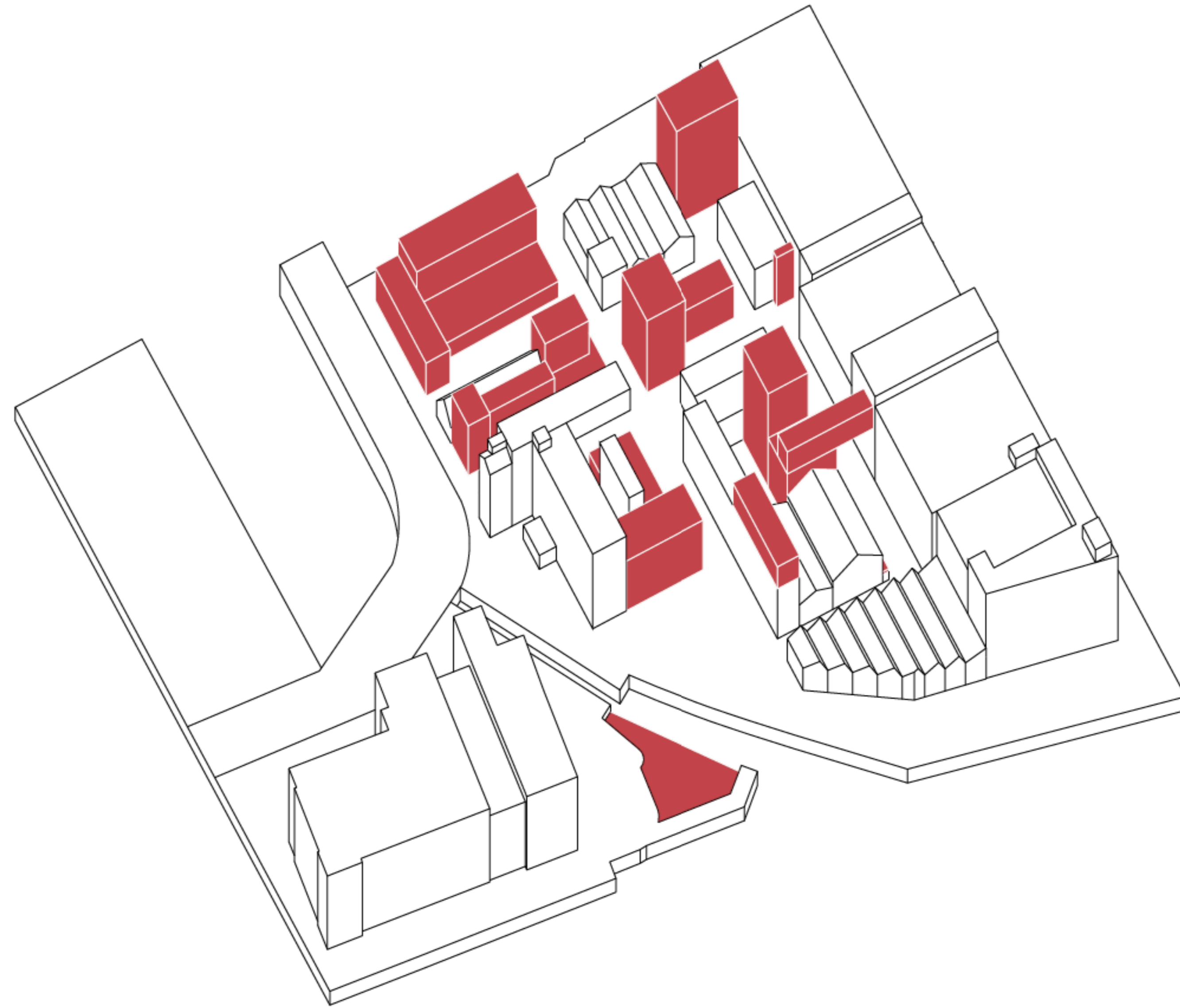


**5** DEPTH

Specific views are designed to have depth working with an ensemble of foreground, middleground, background backdrops



added

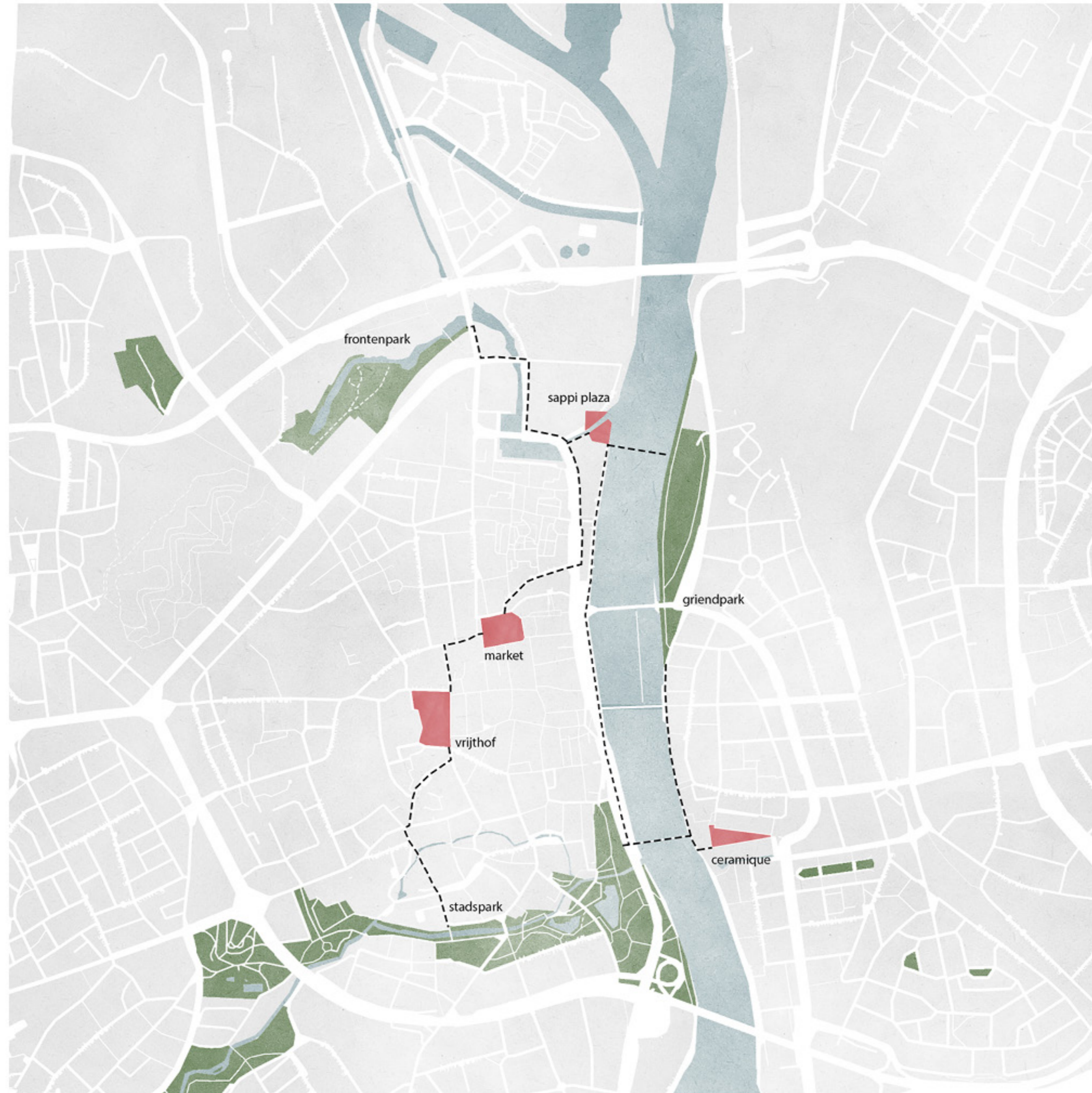




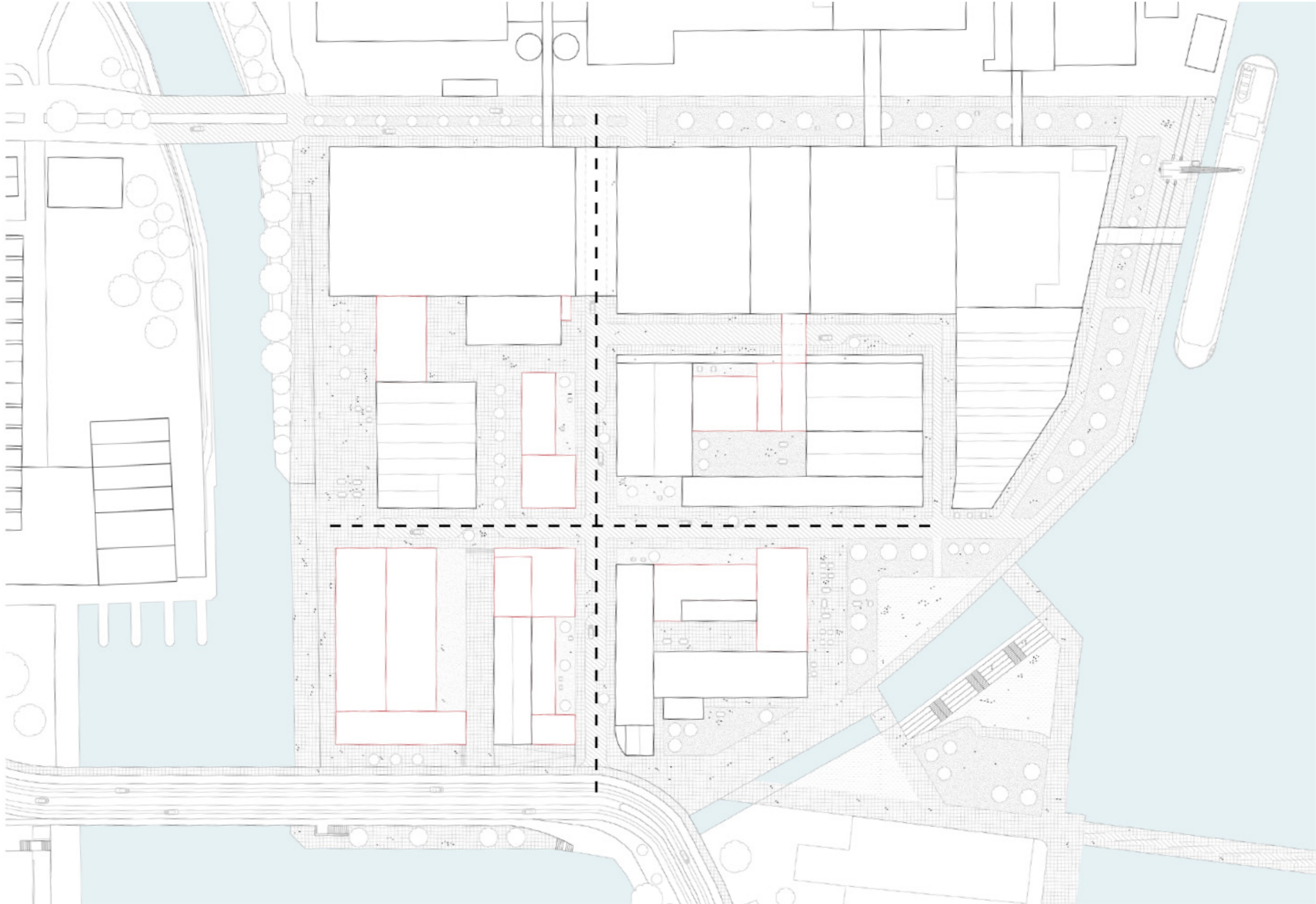
plaza



network of open spaces



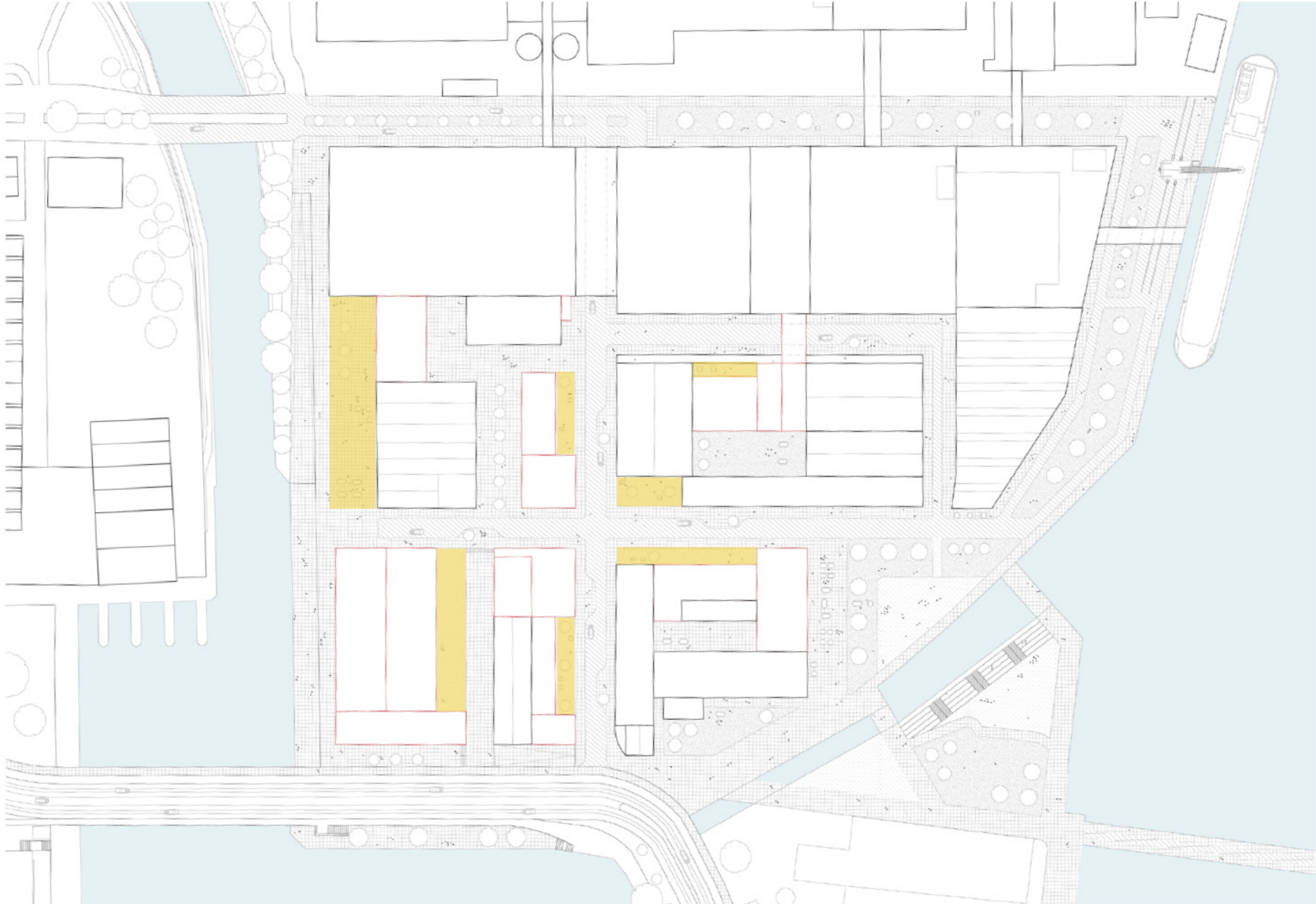
axis







pockets

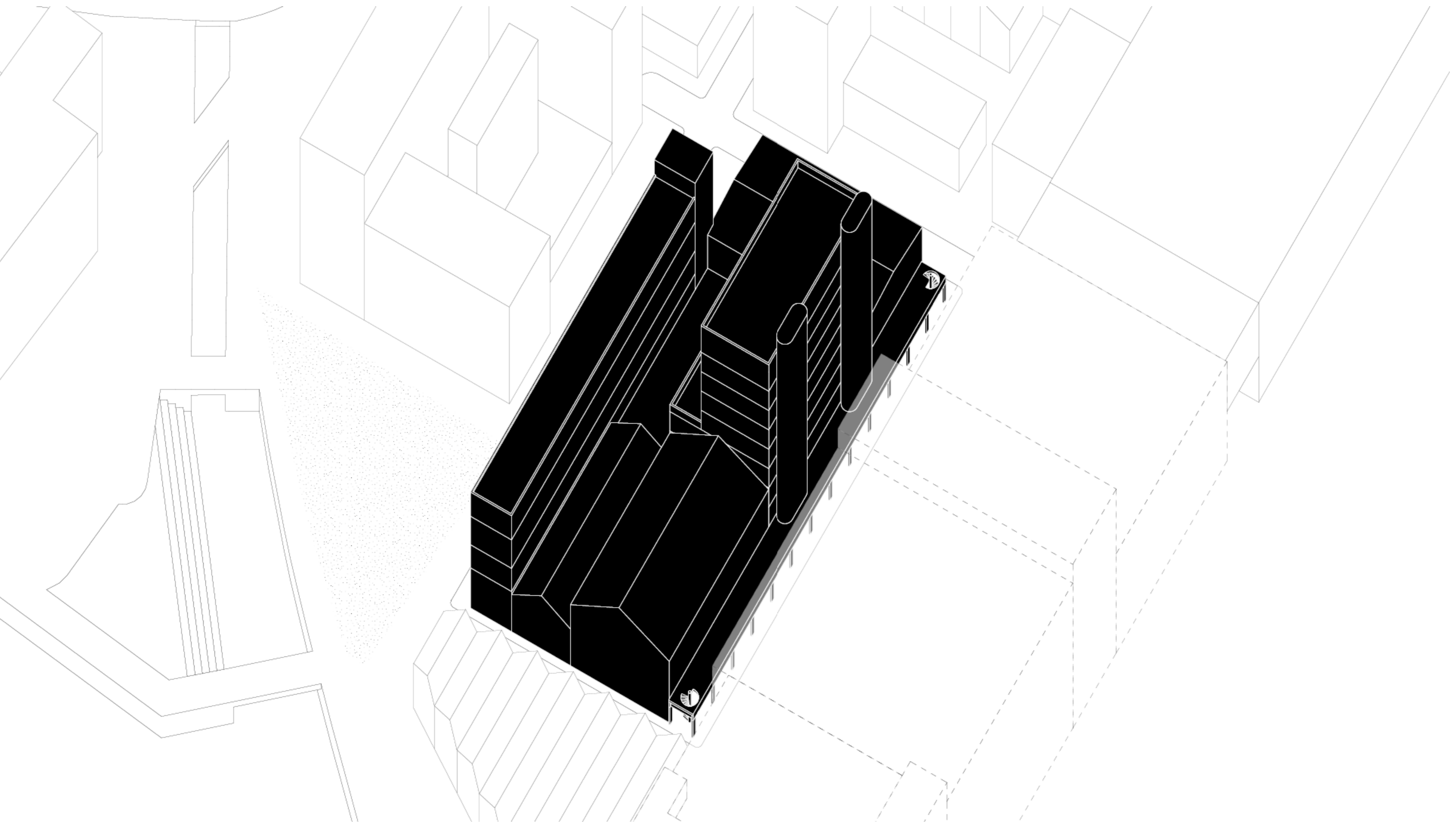


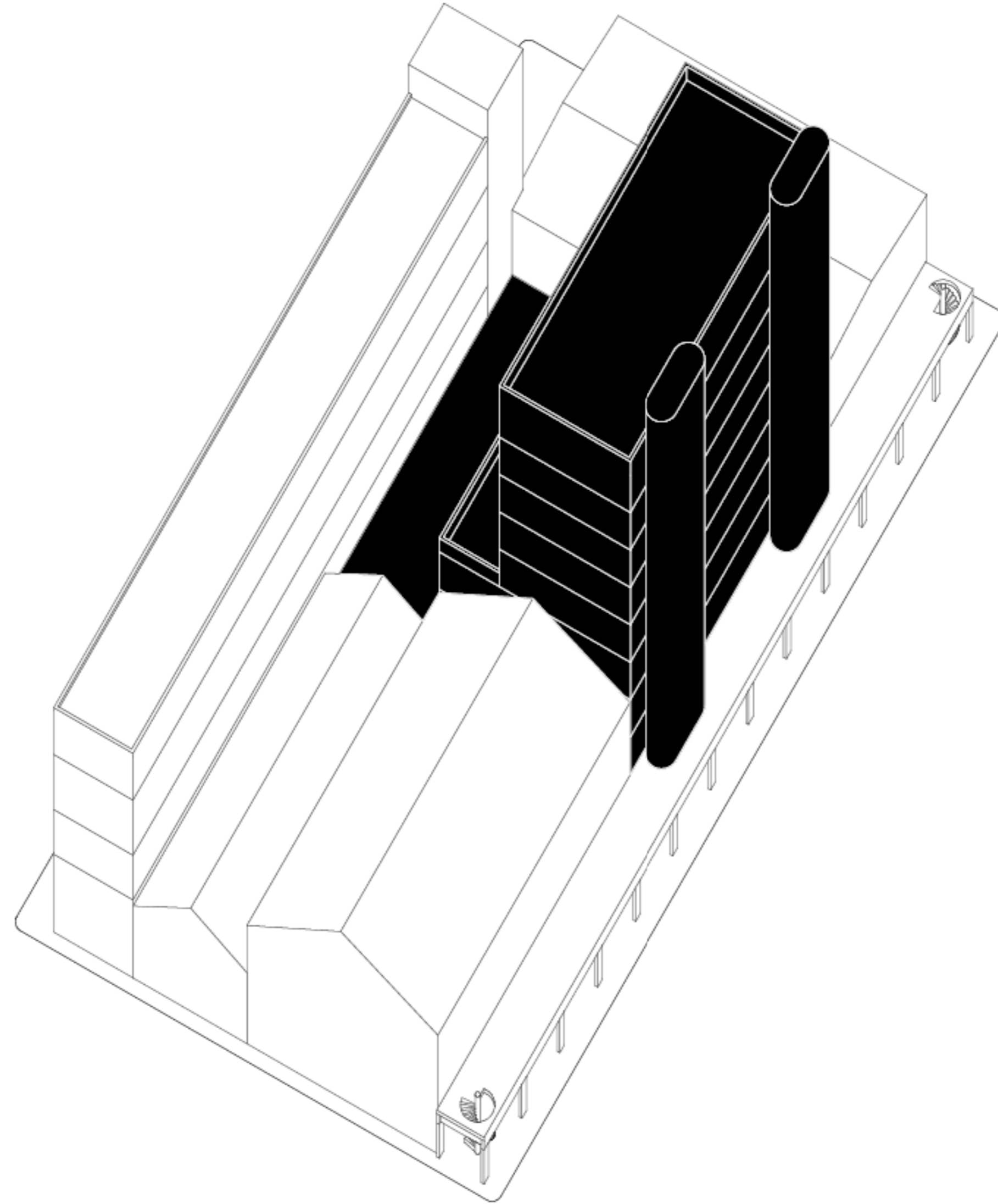
pockets

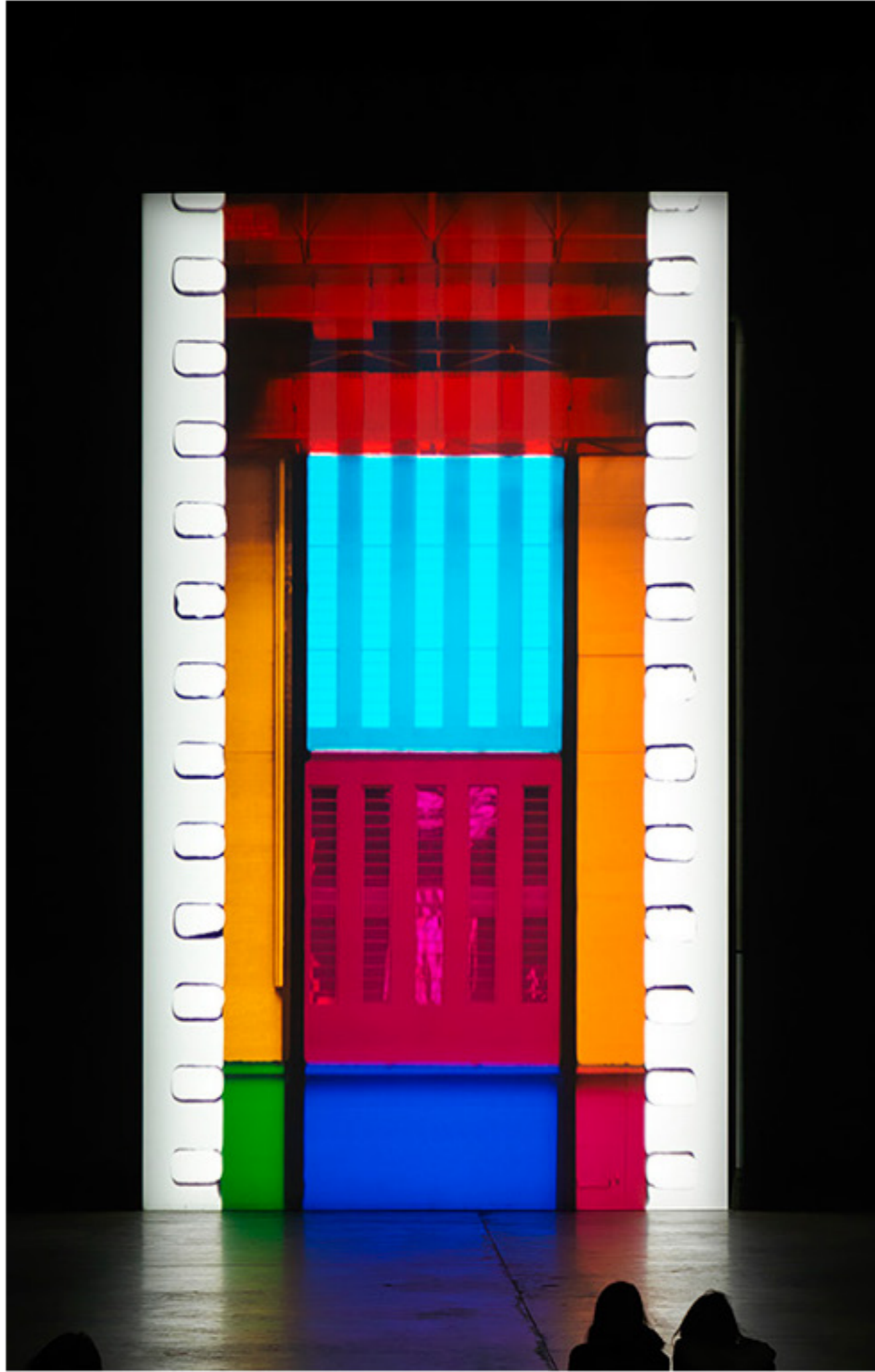




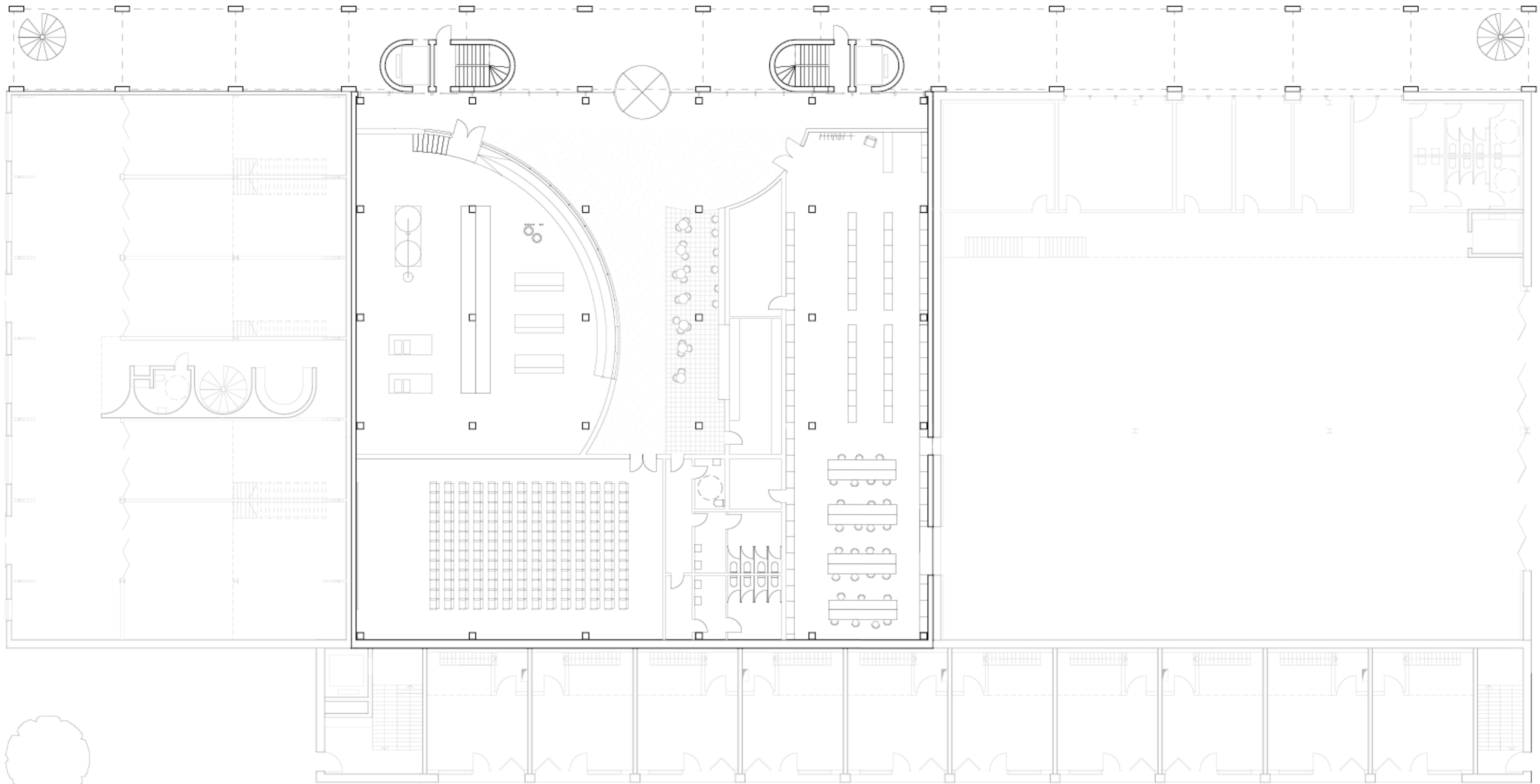
Programmatic Density







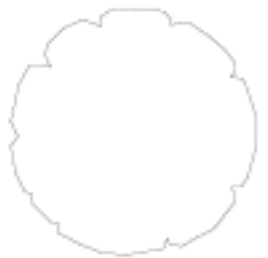
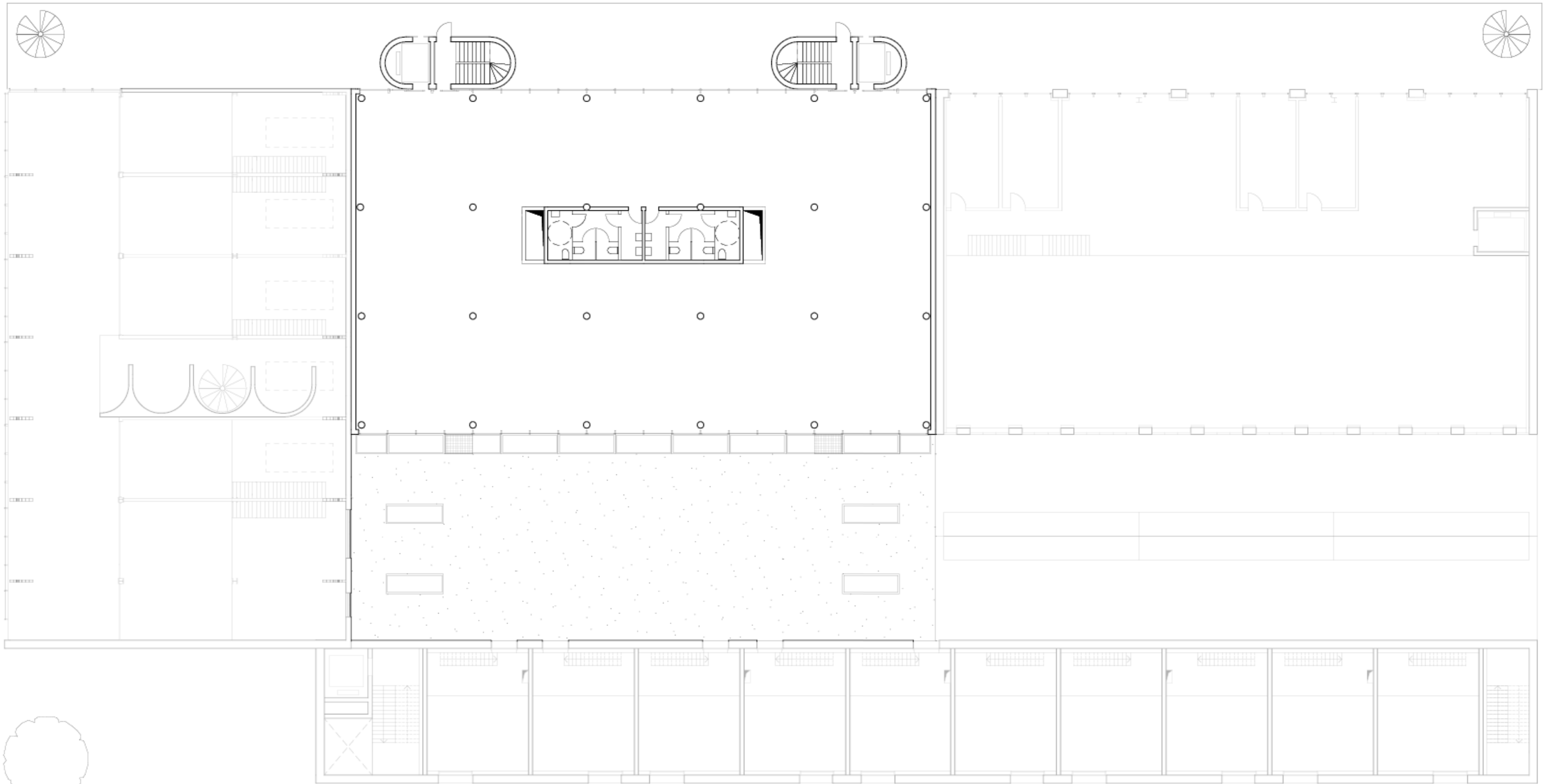
Vertical Layering  
Tacita Dean: Film





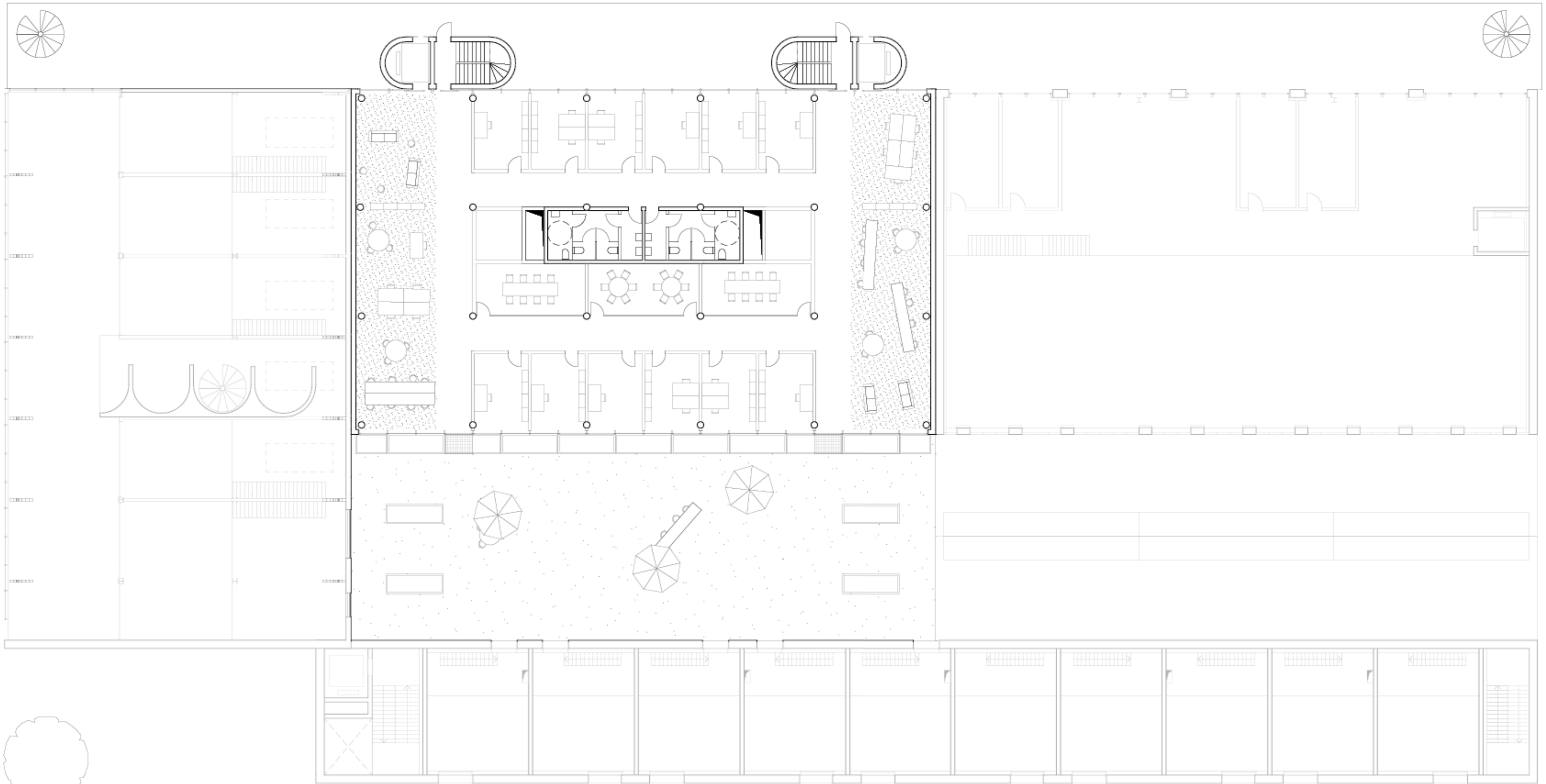


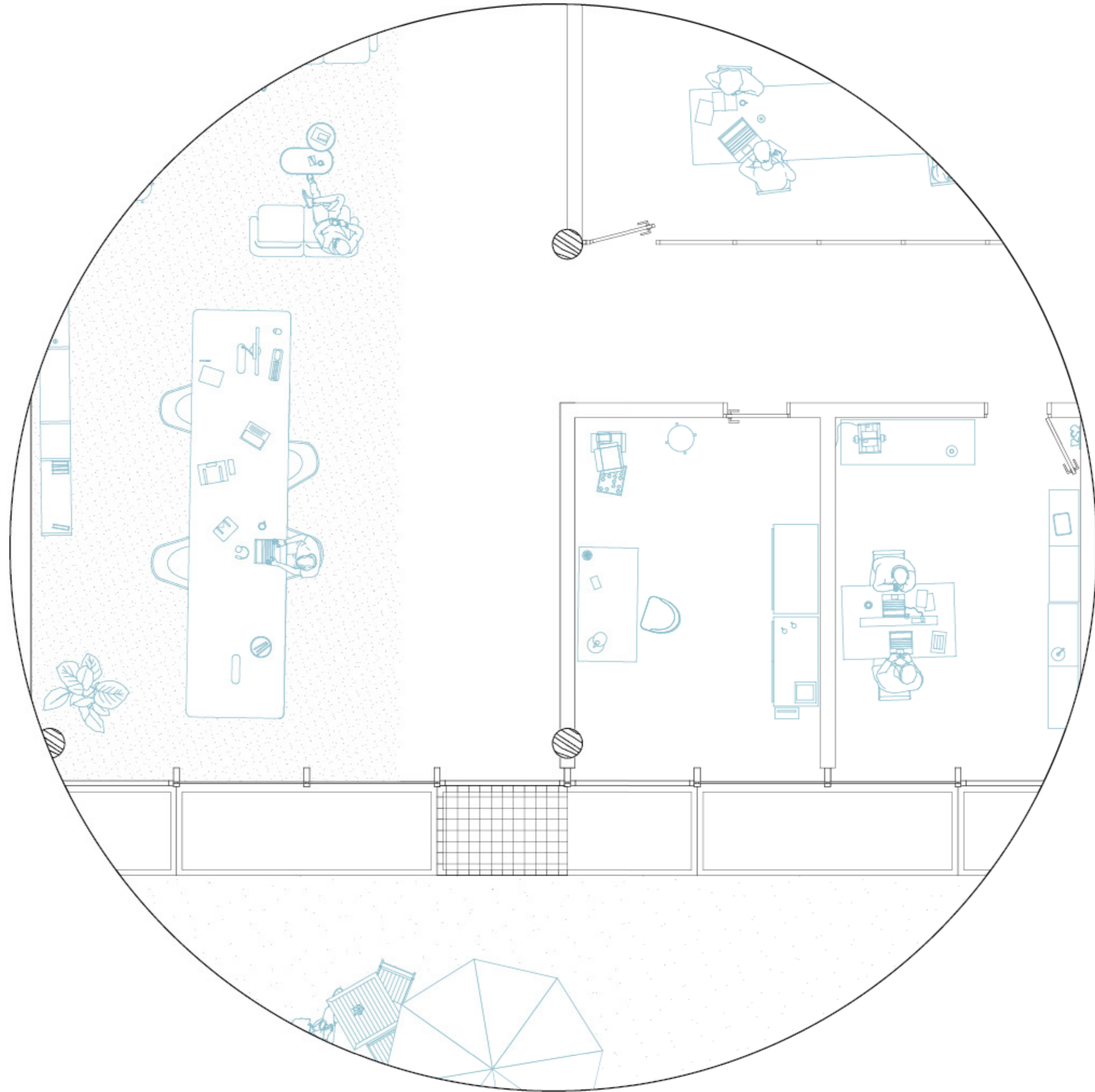


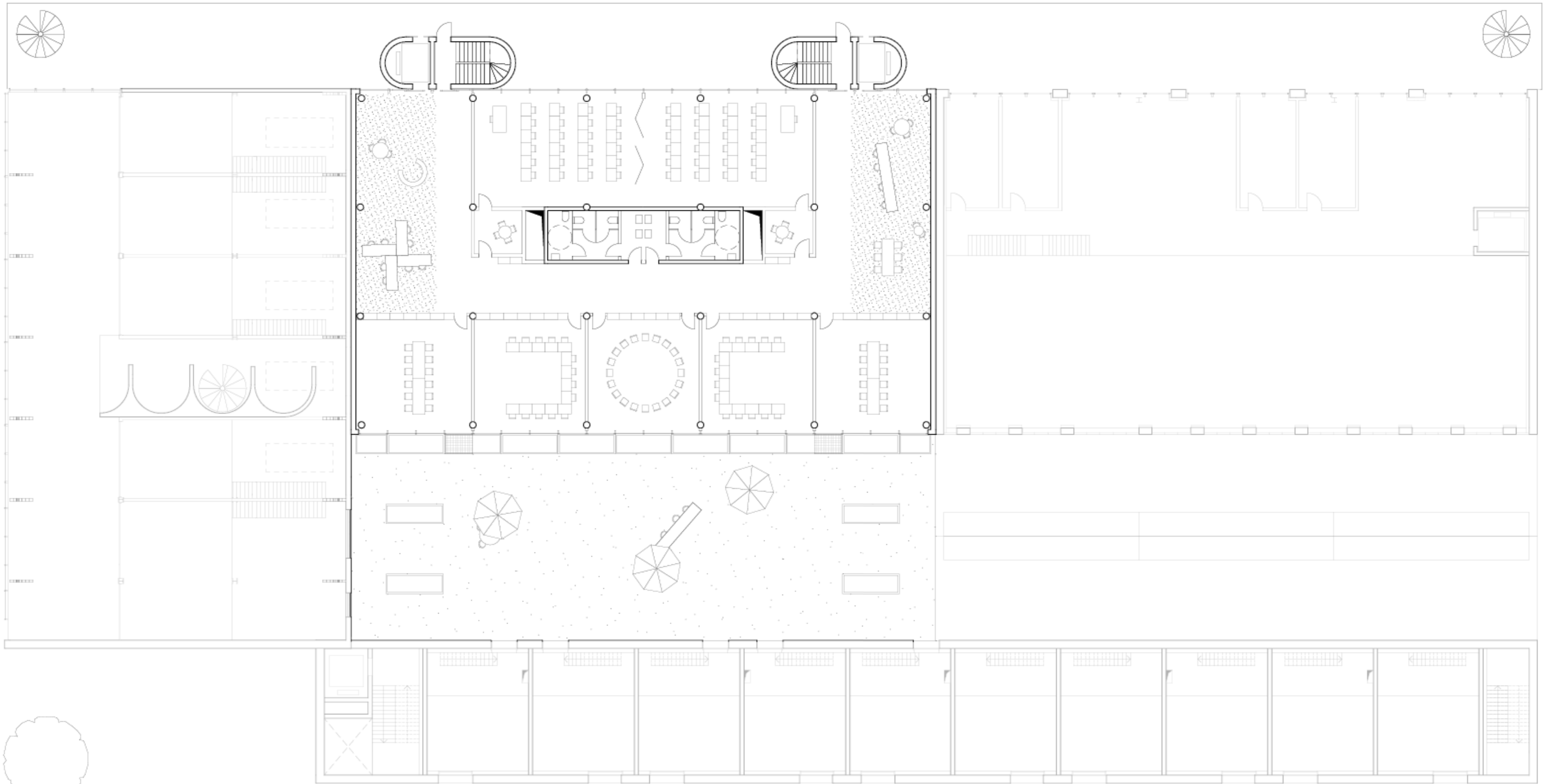


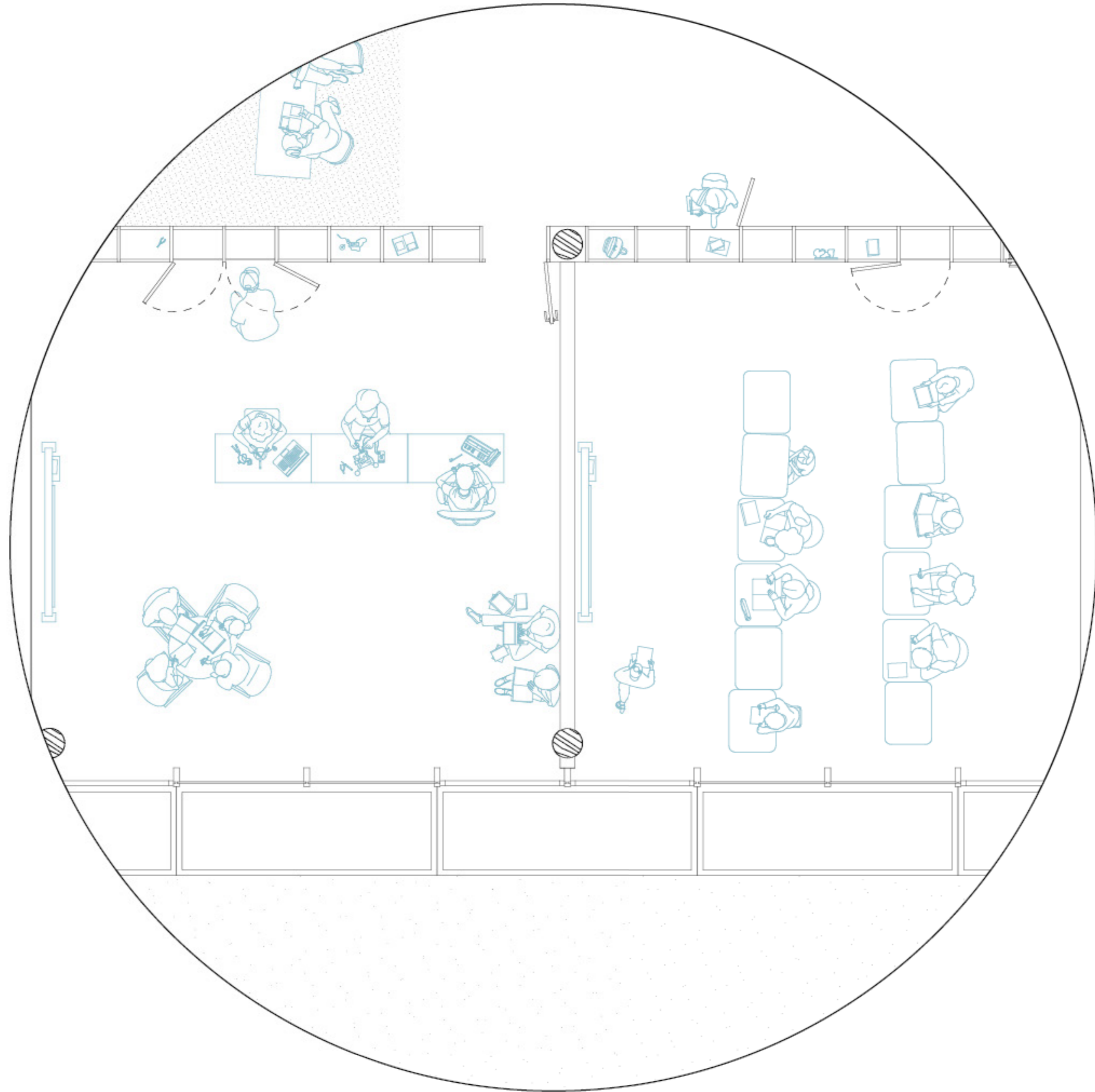


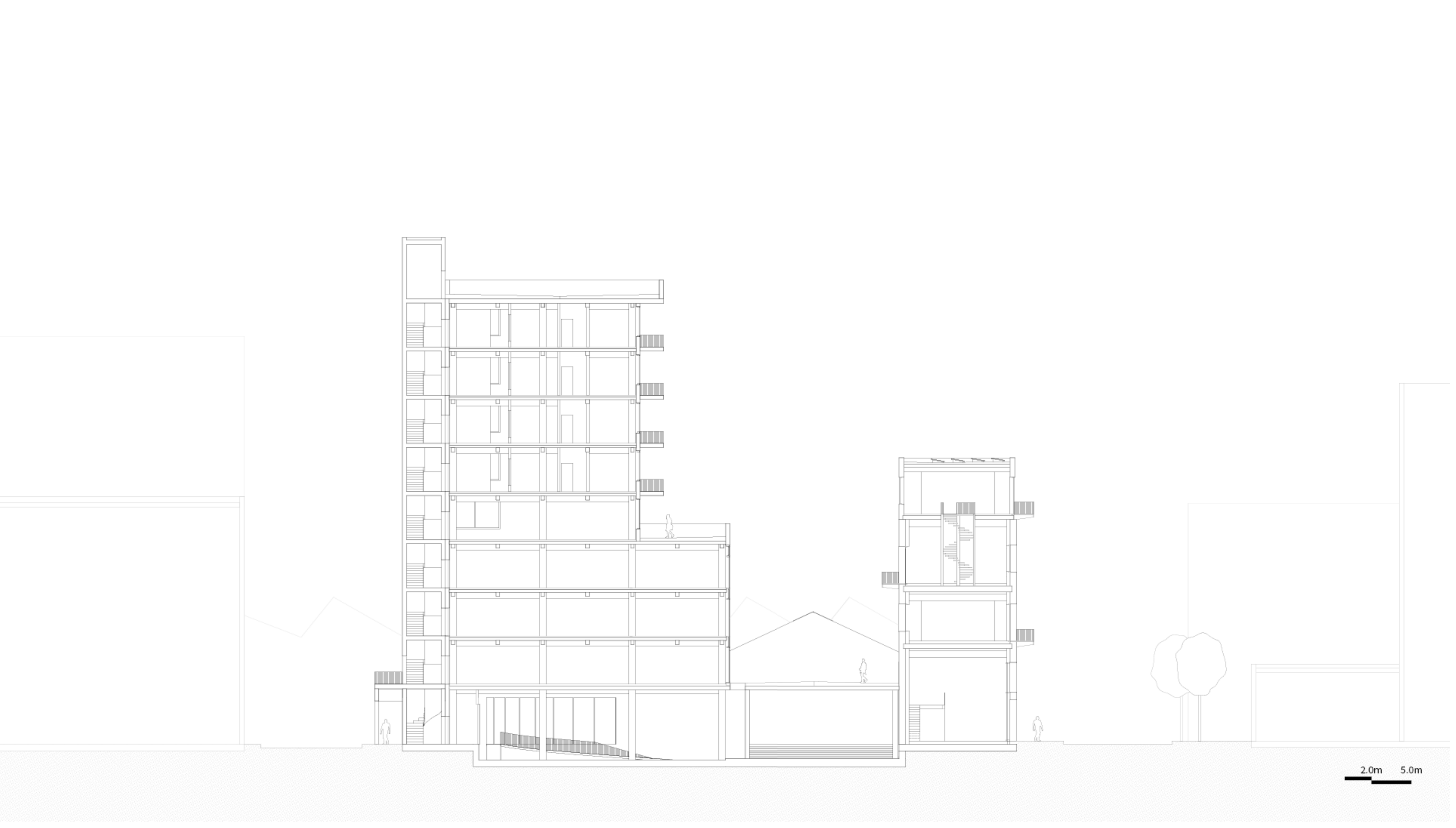
Plant Leiden





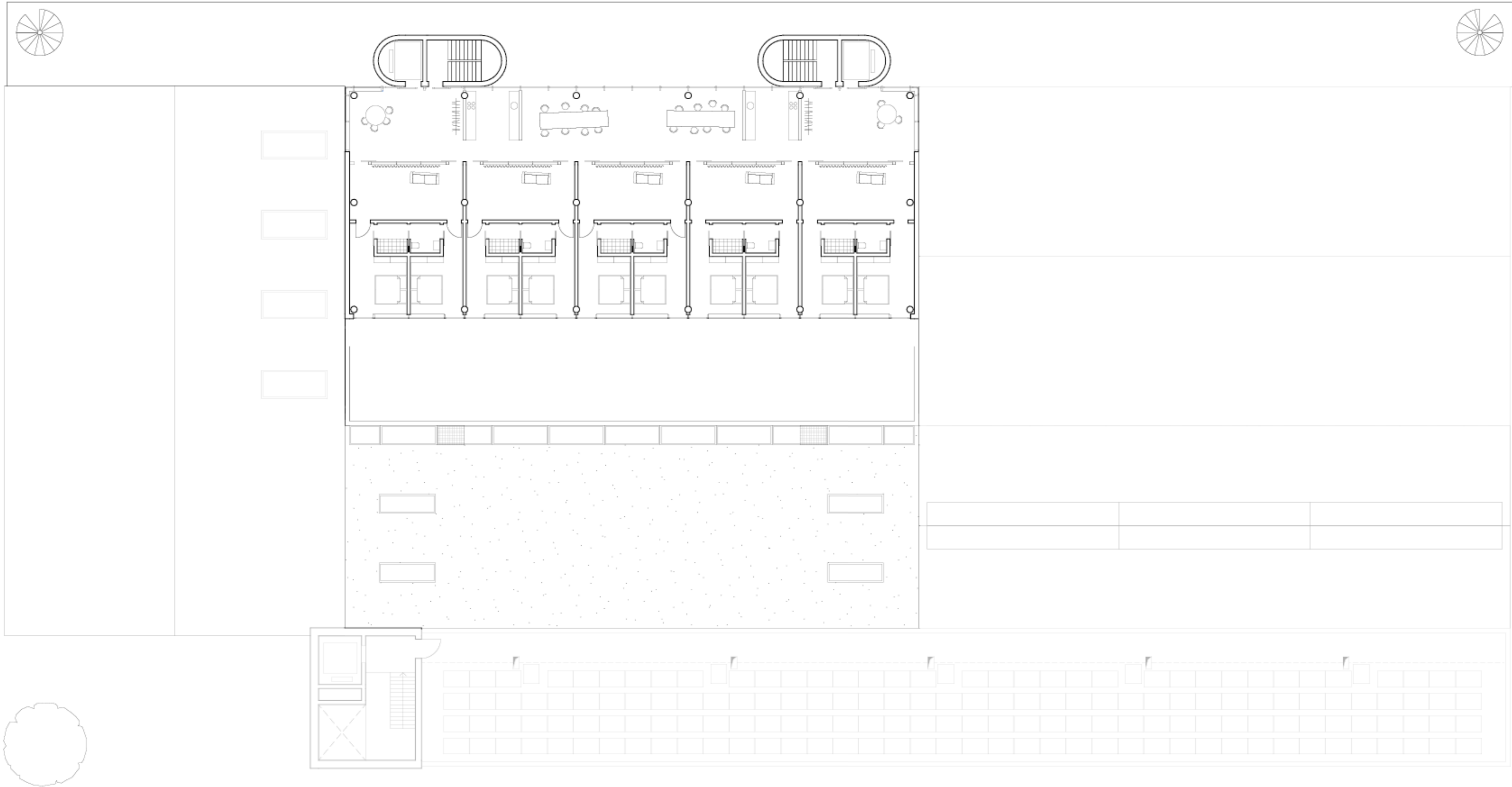


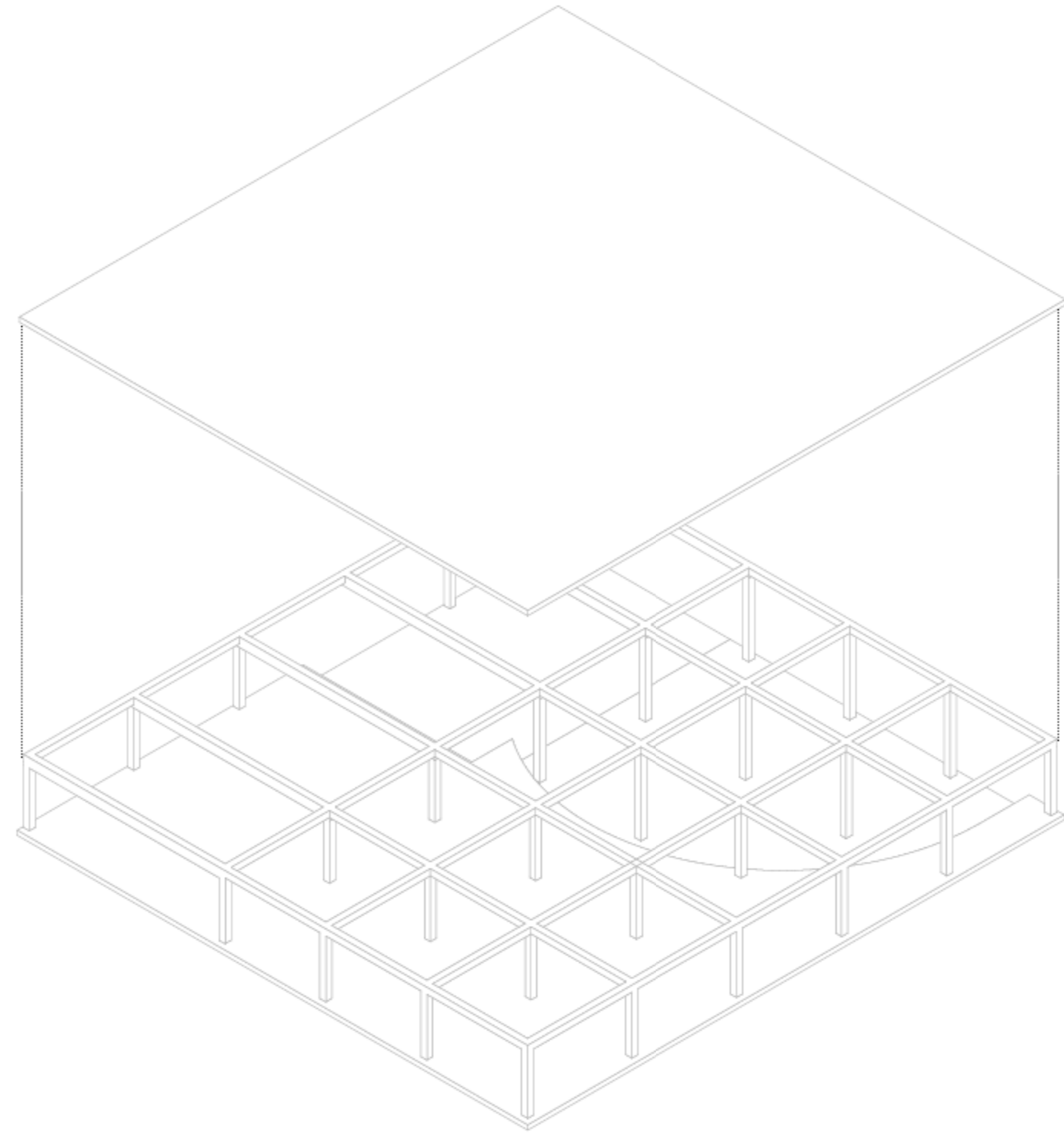




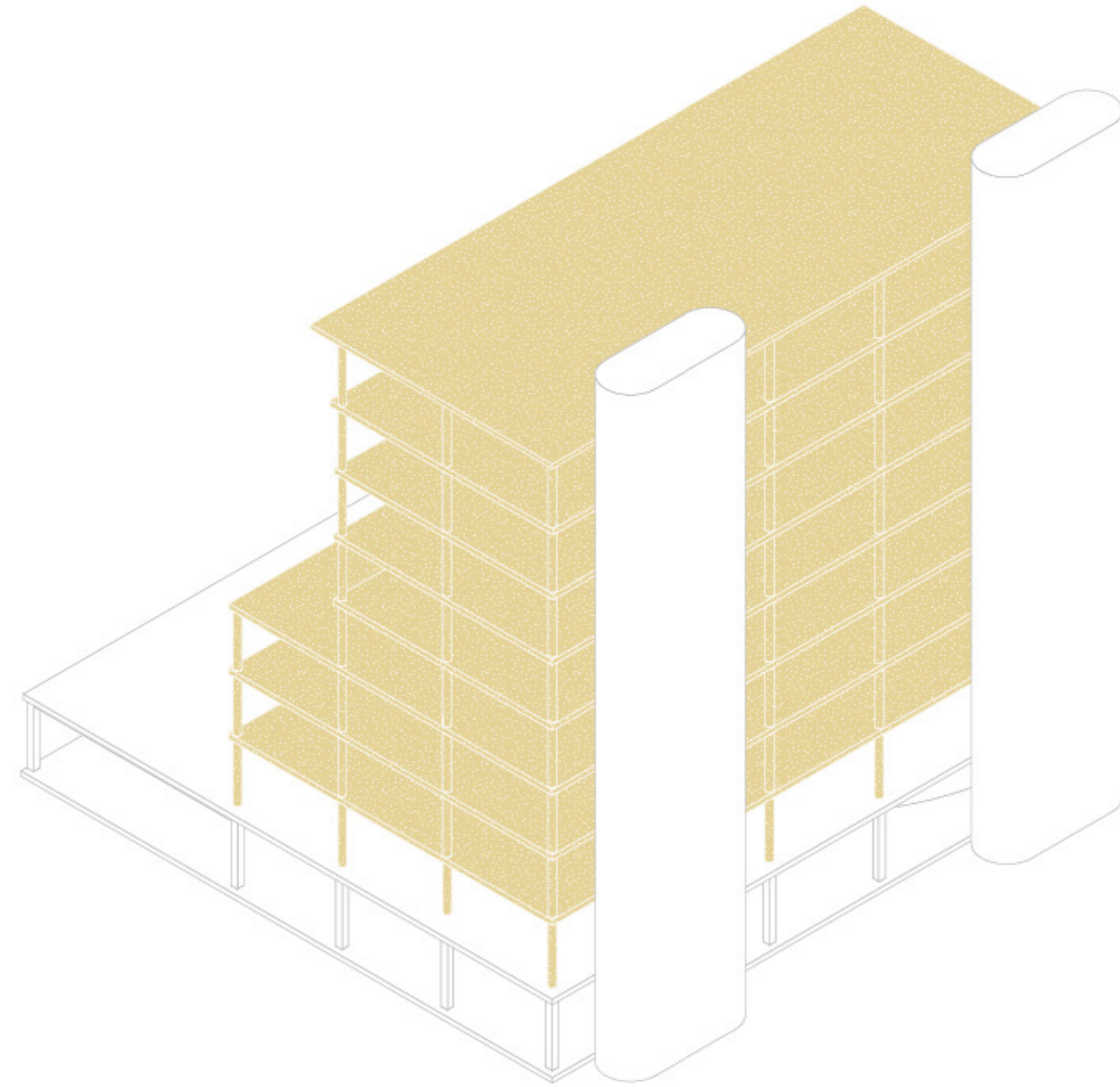
2.0m 5.0m













2.0m 5.0m

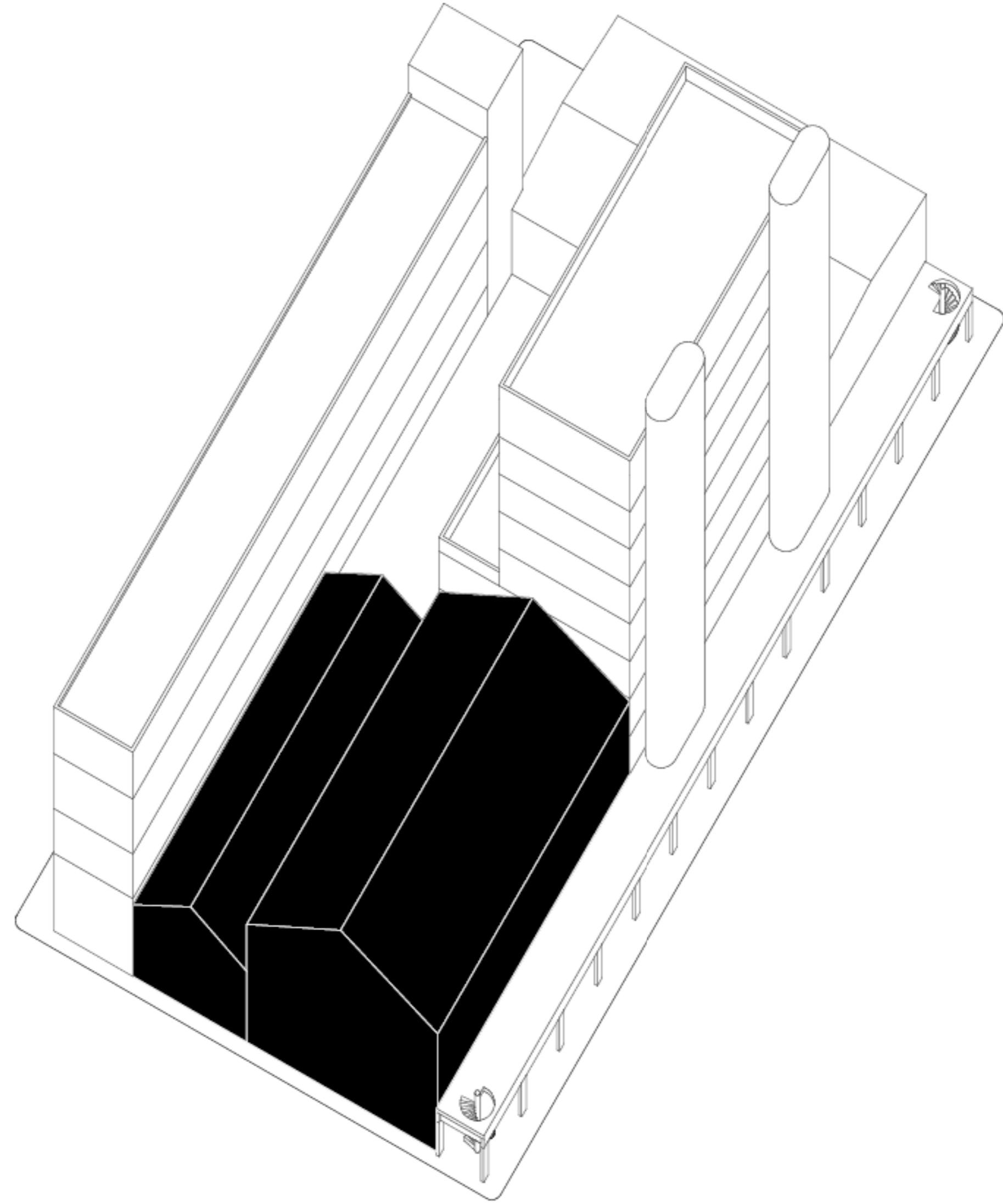


Silos







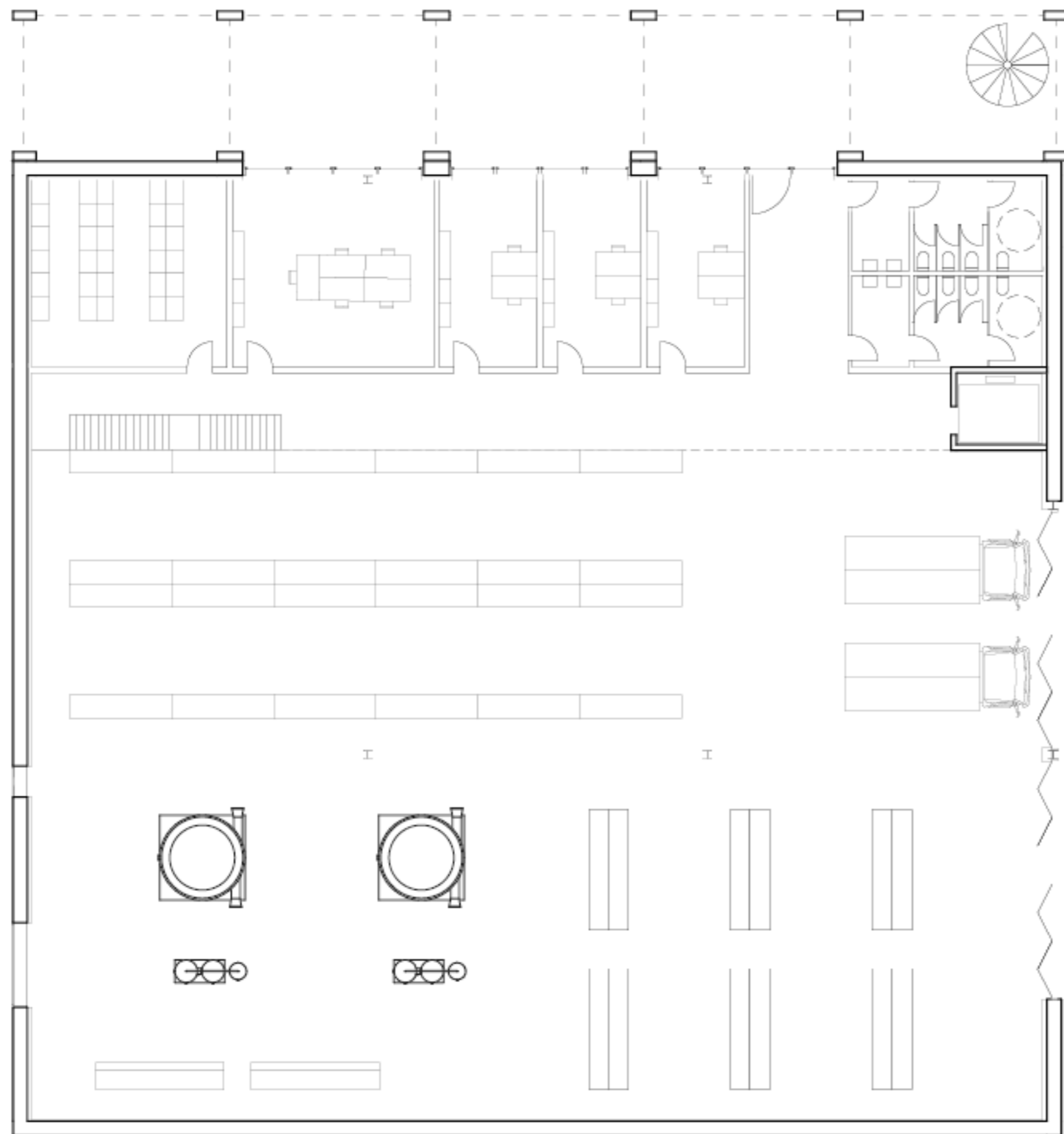




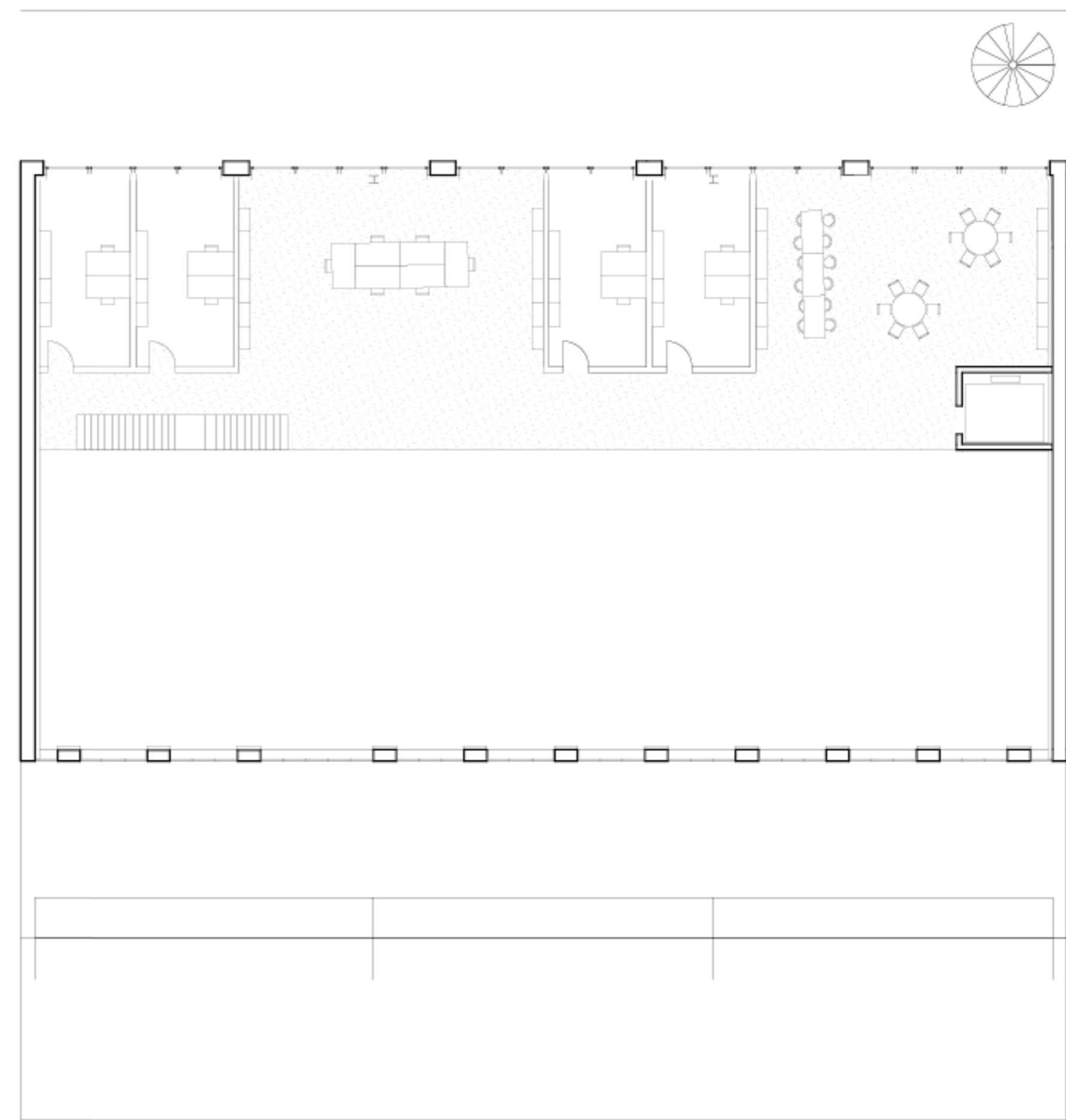
AK Werk



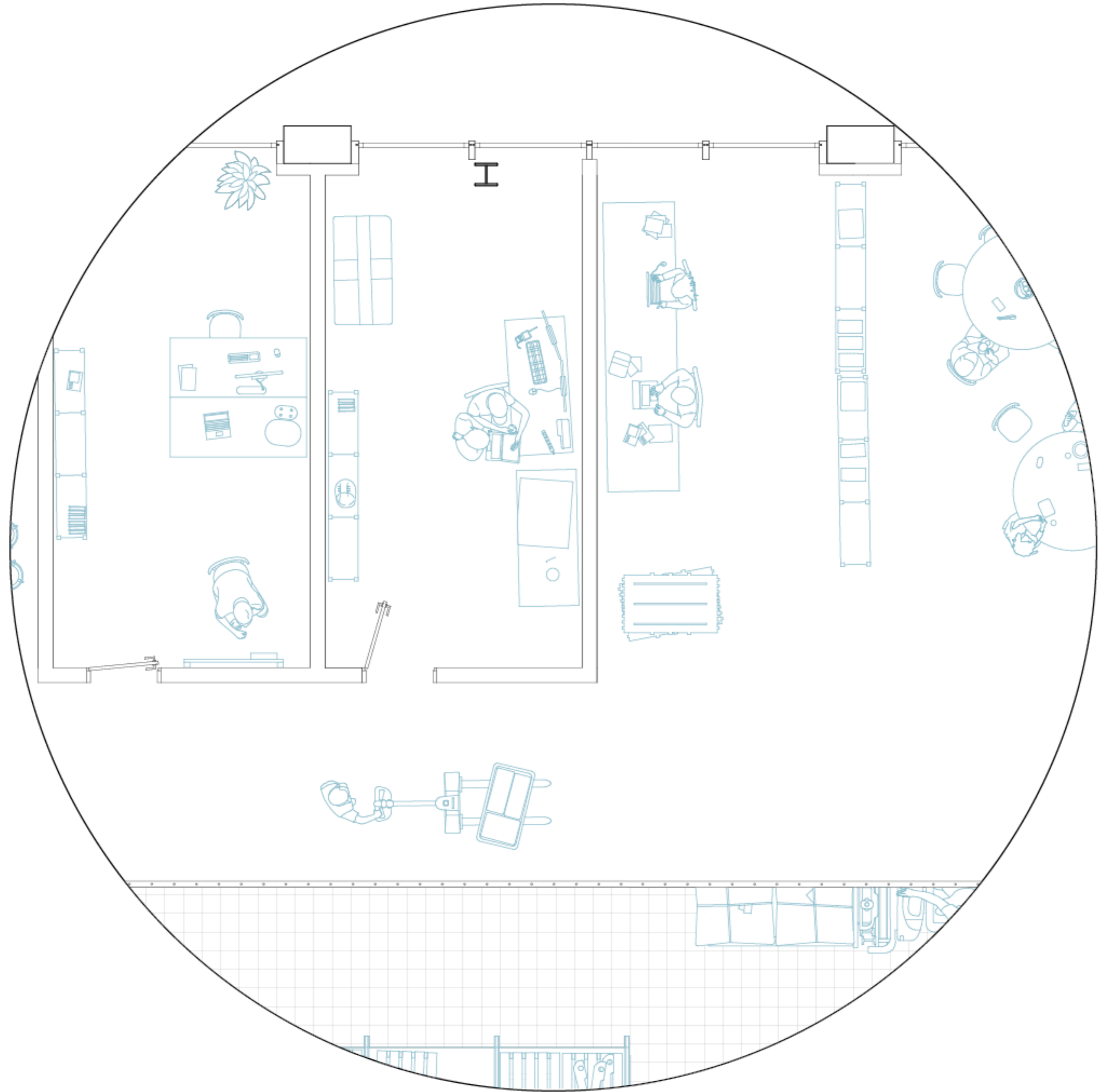
Existing Sheds



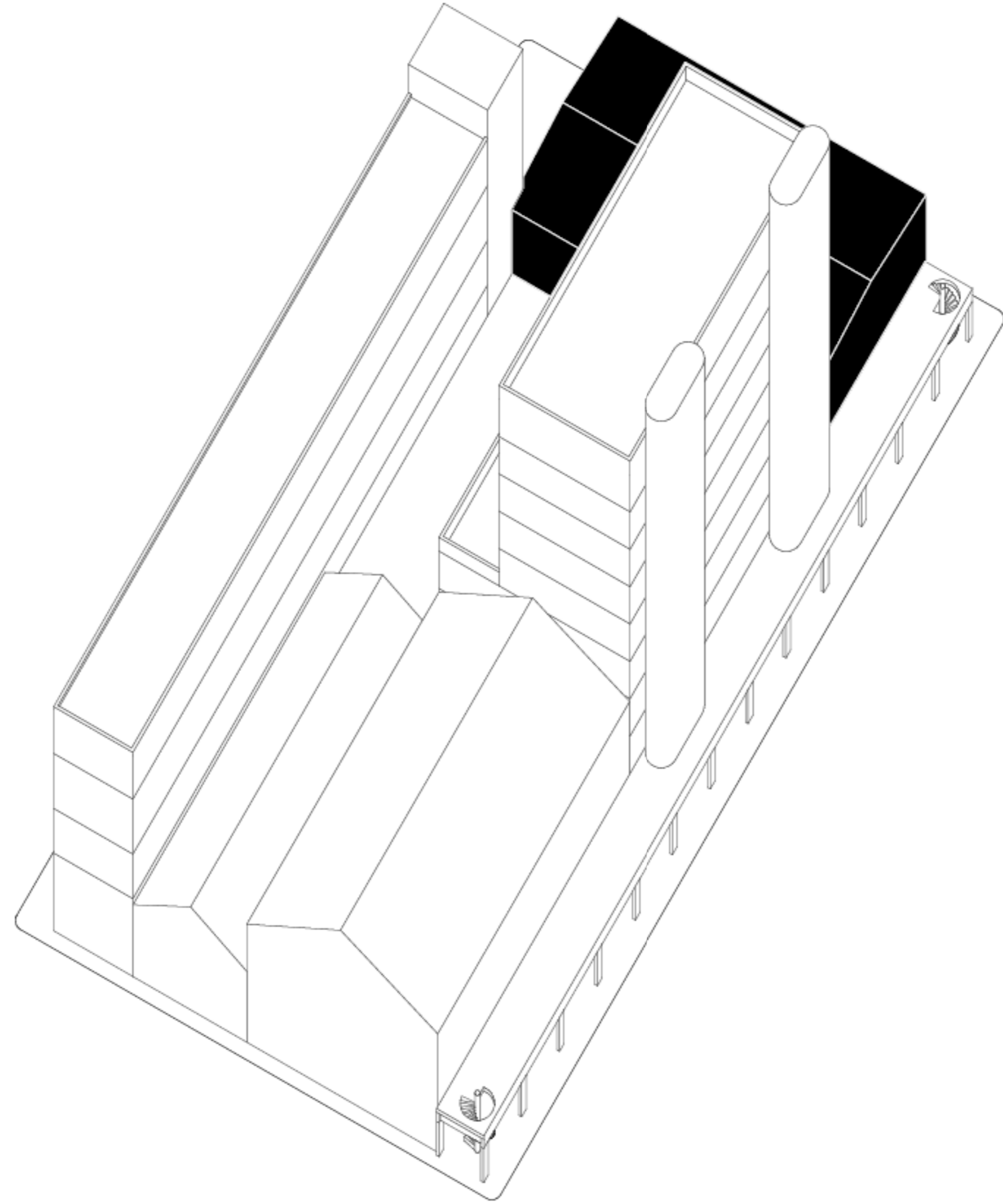
ground floor



mezzanine







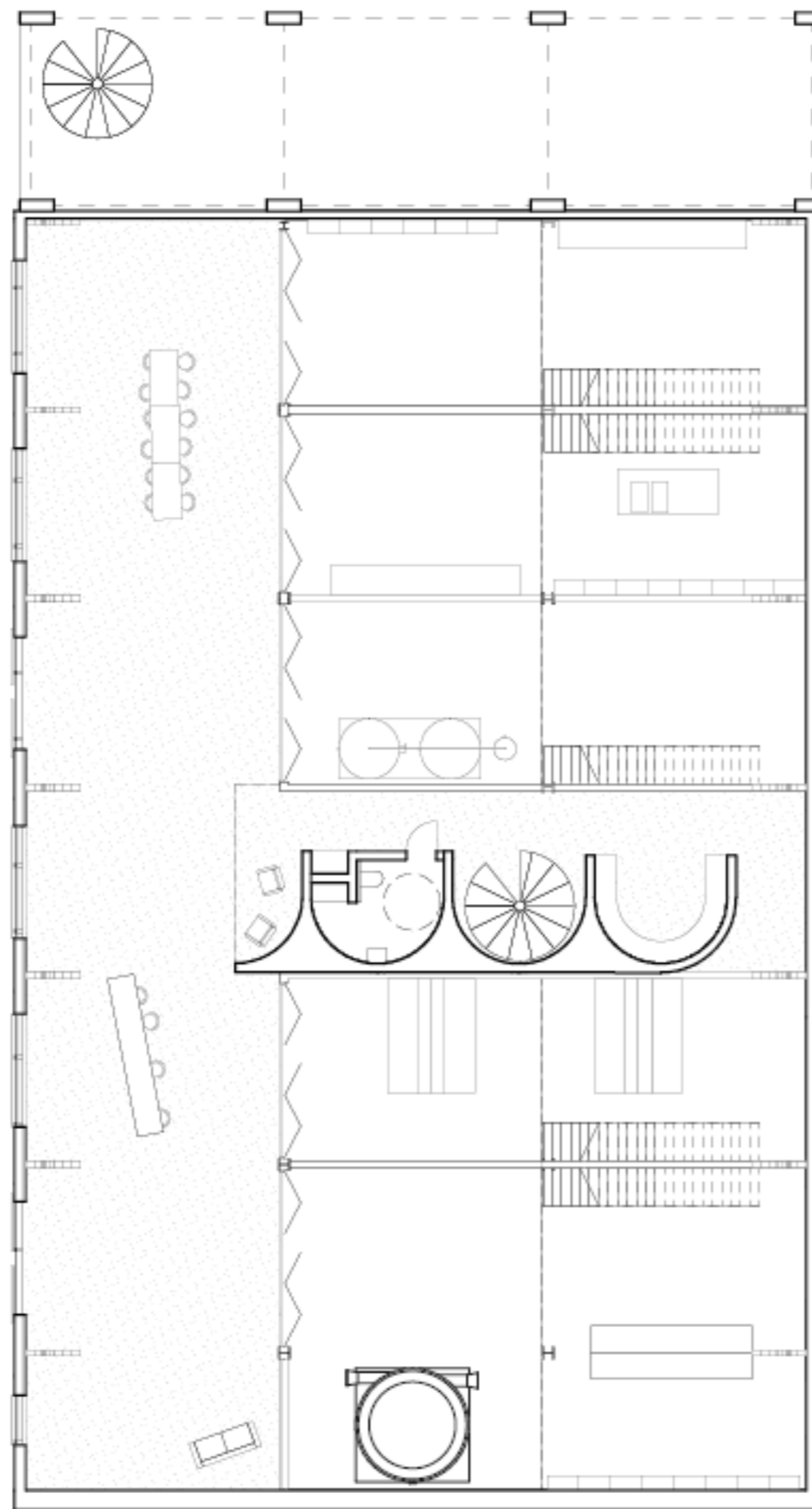


Existing PM5 Pulping

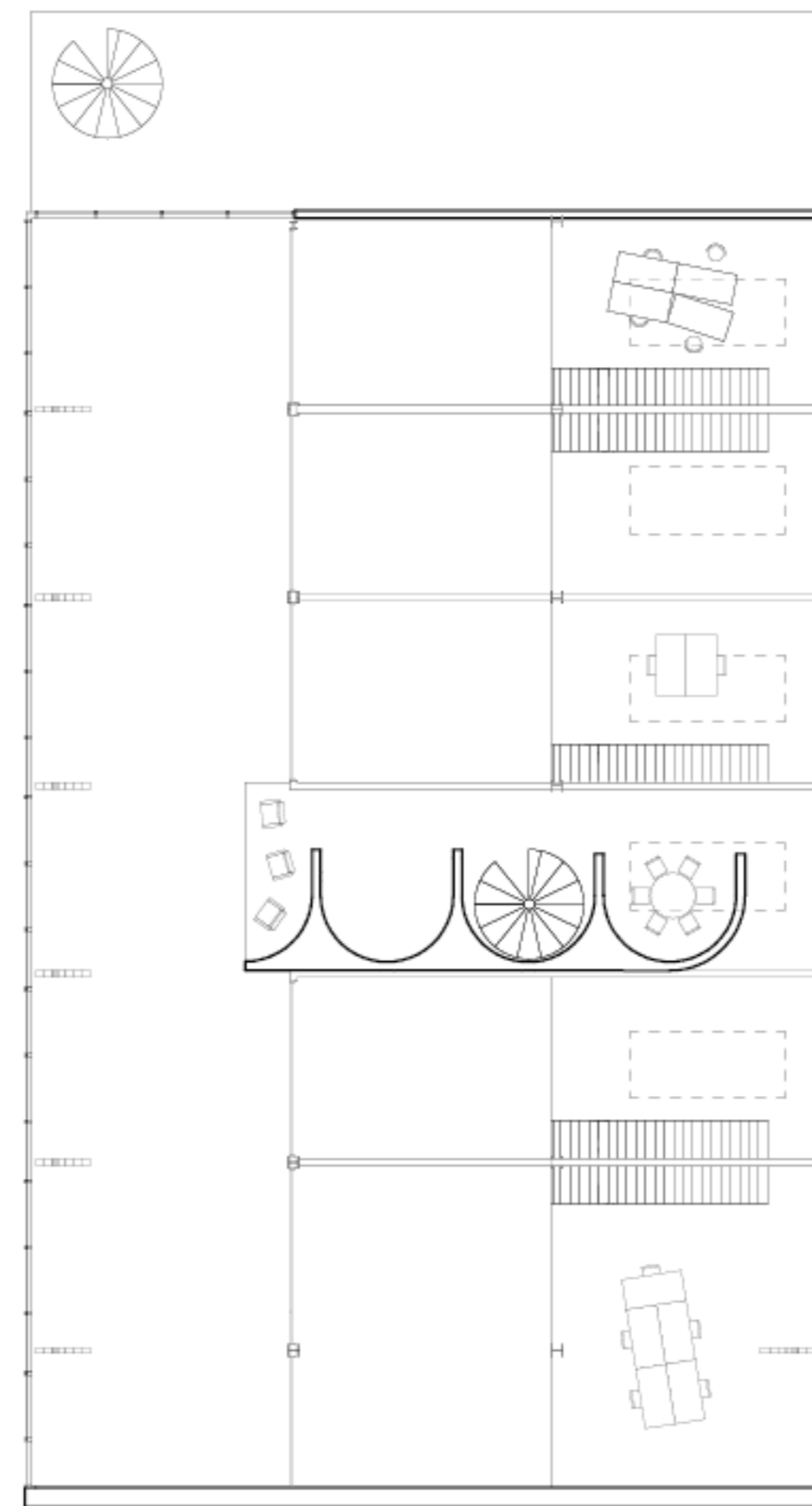




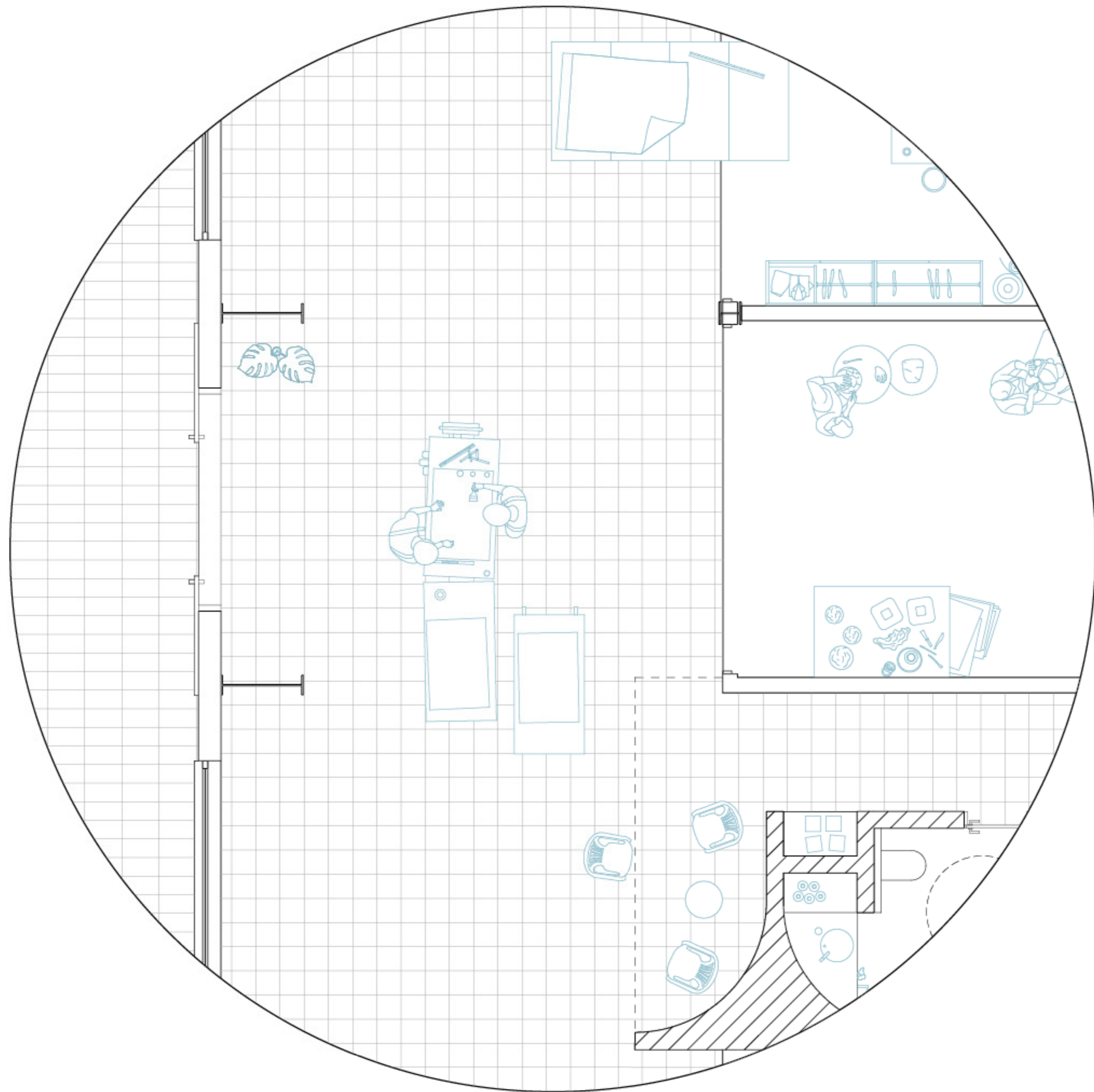
Het Werkgebouw

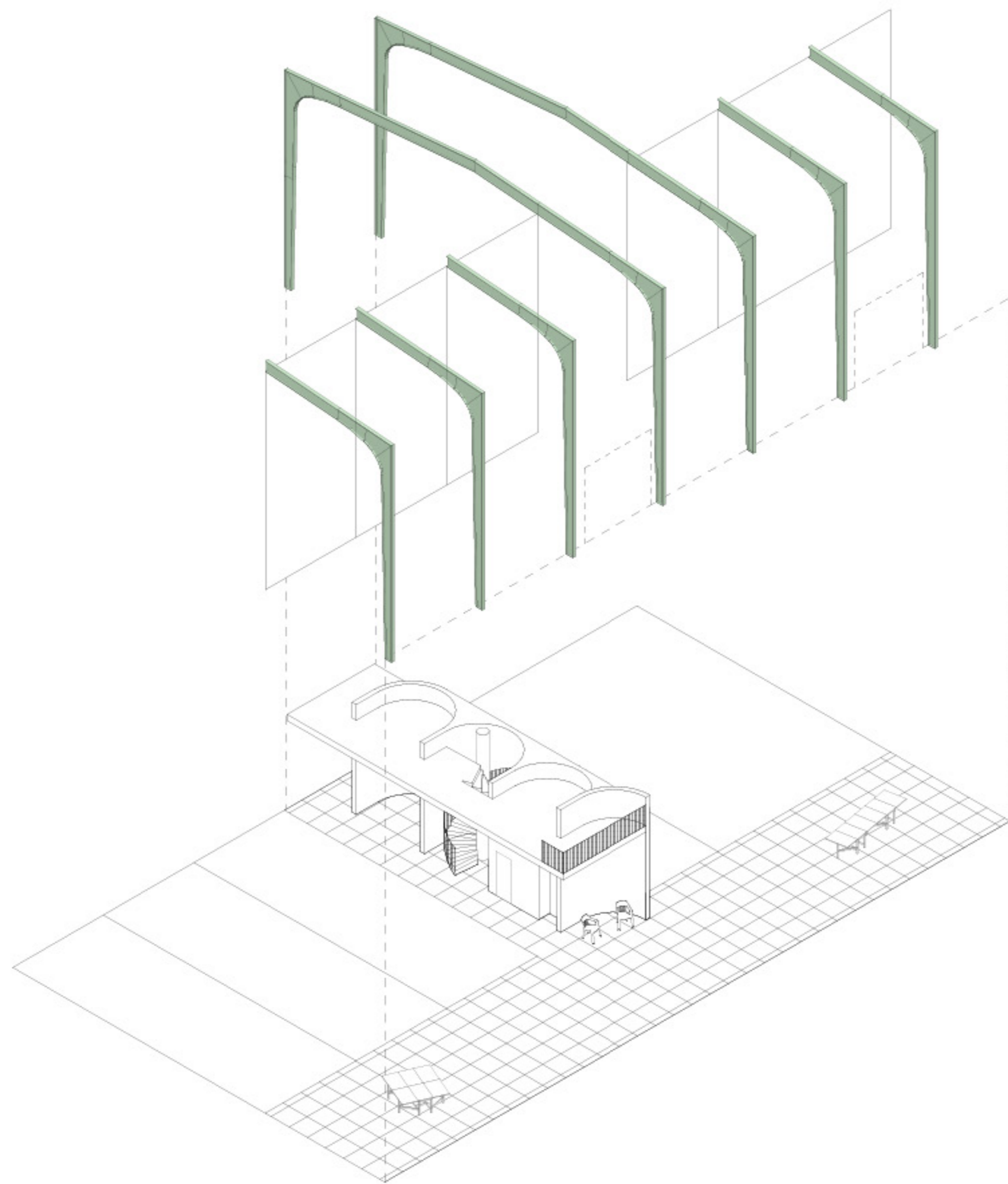


ground floor

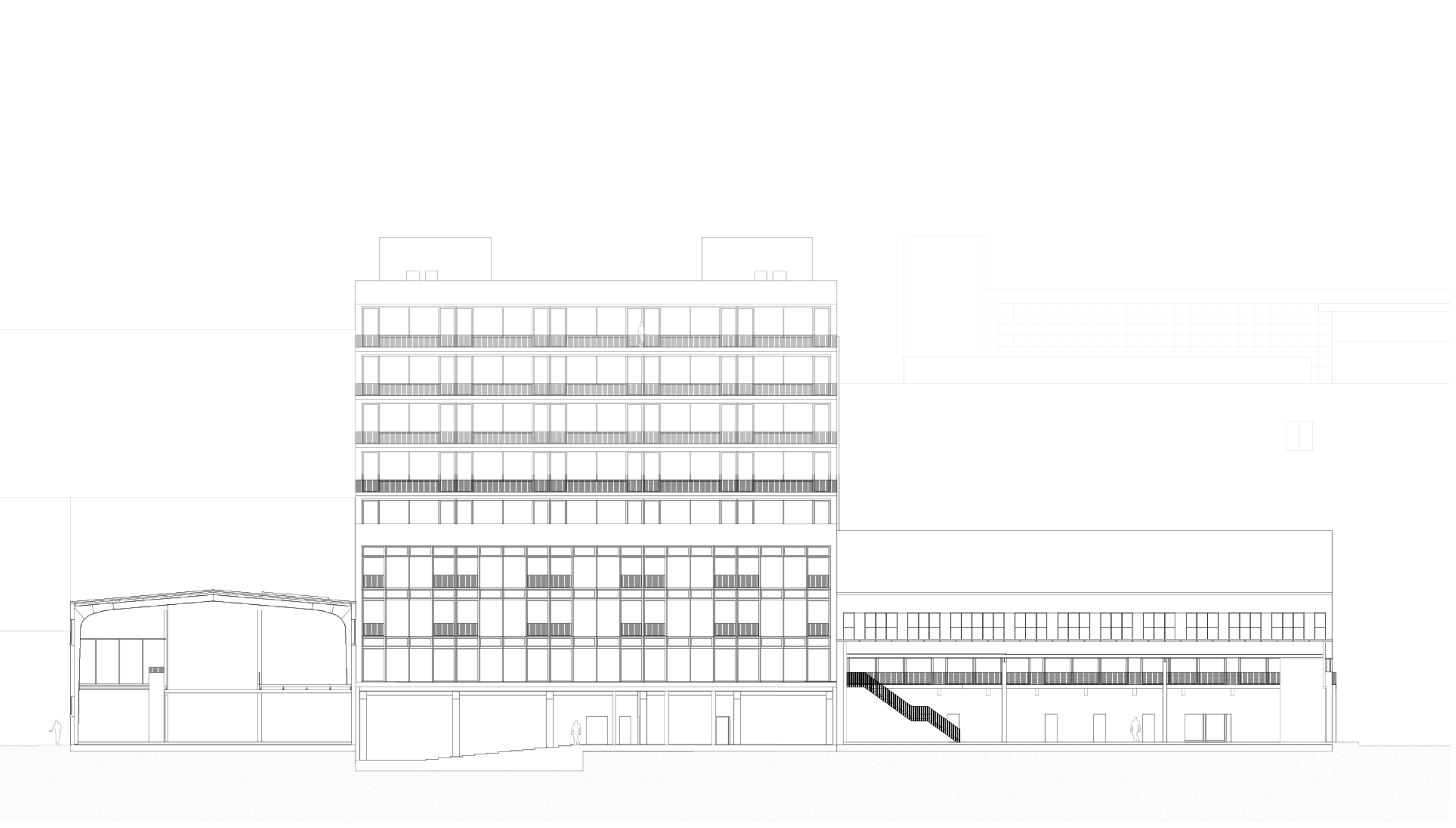


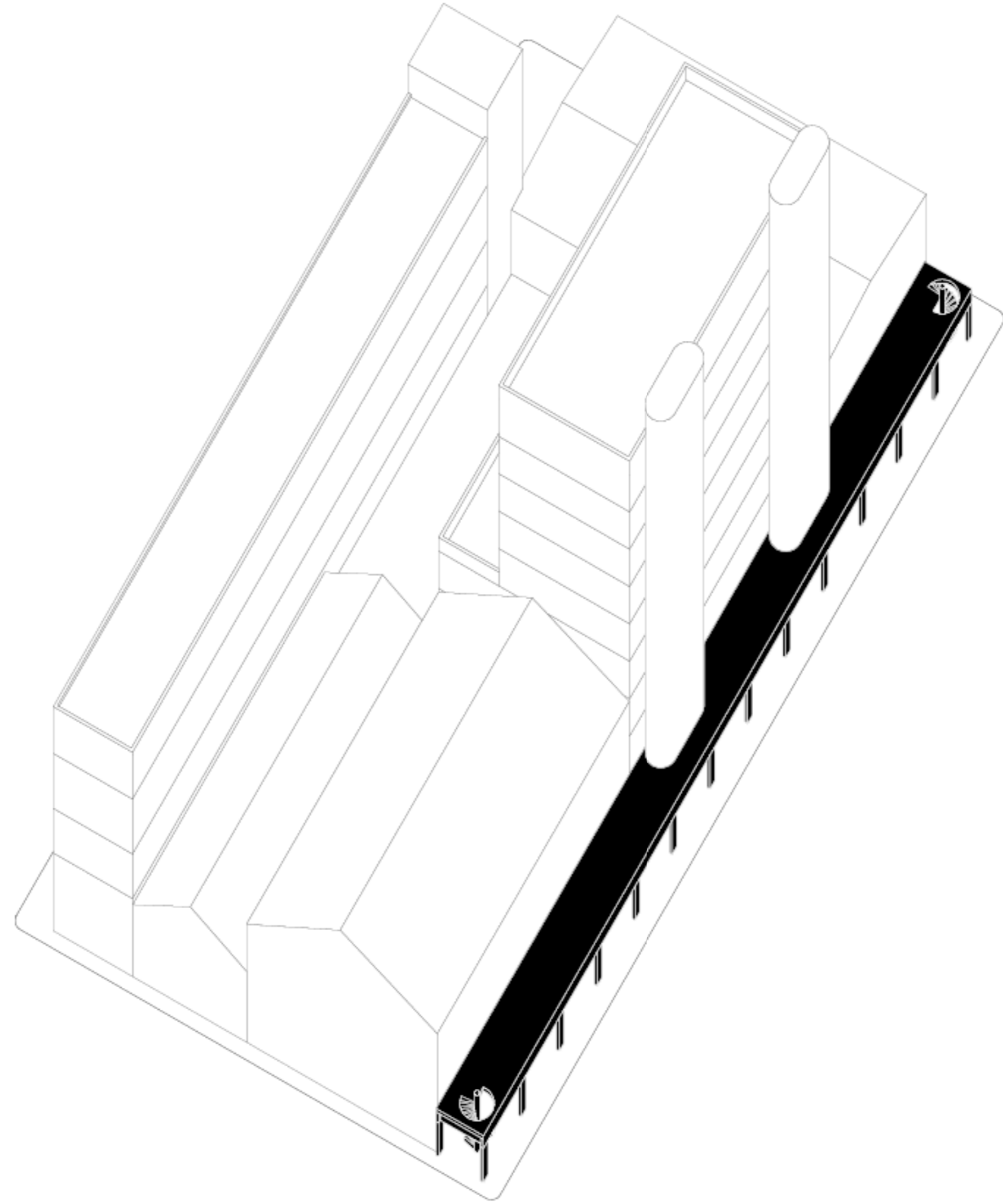
mezzanine

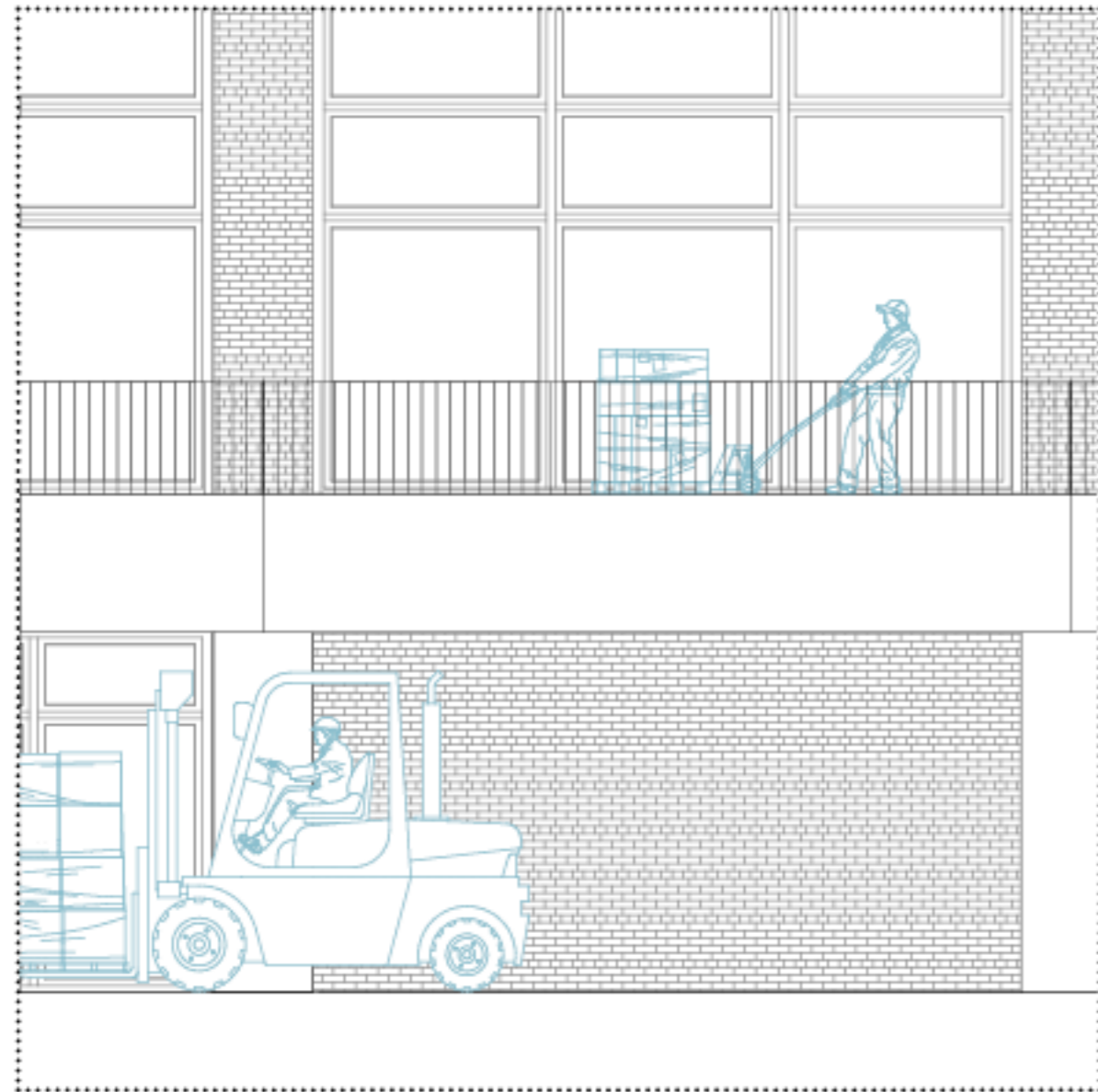




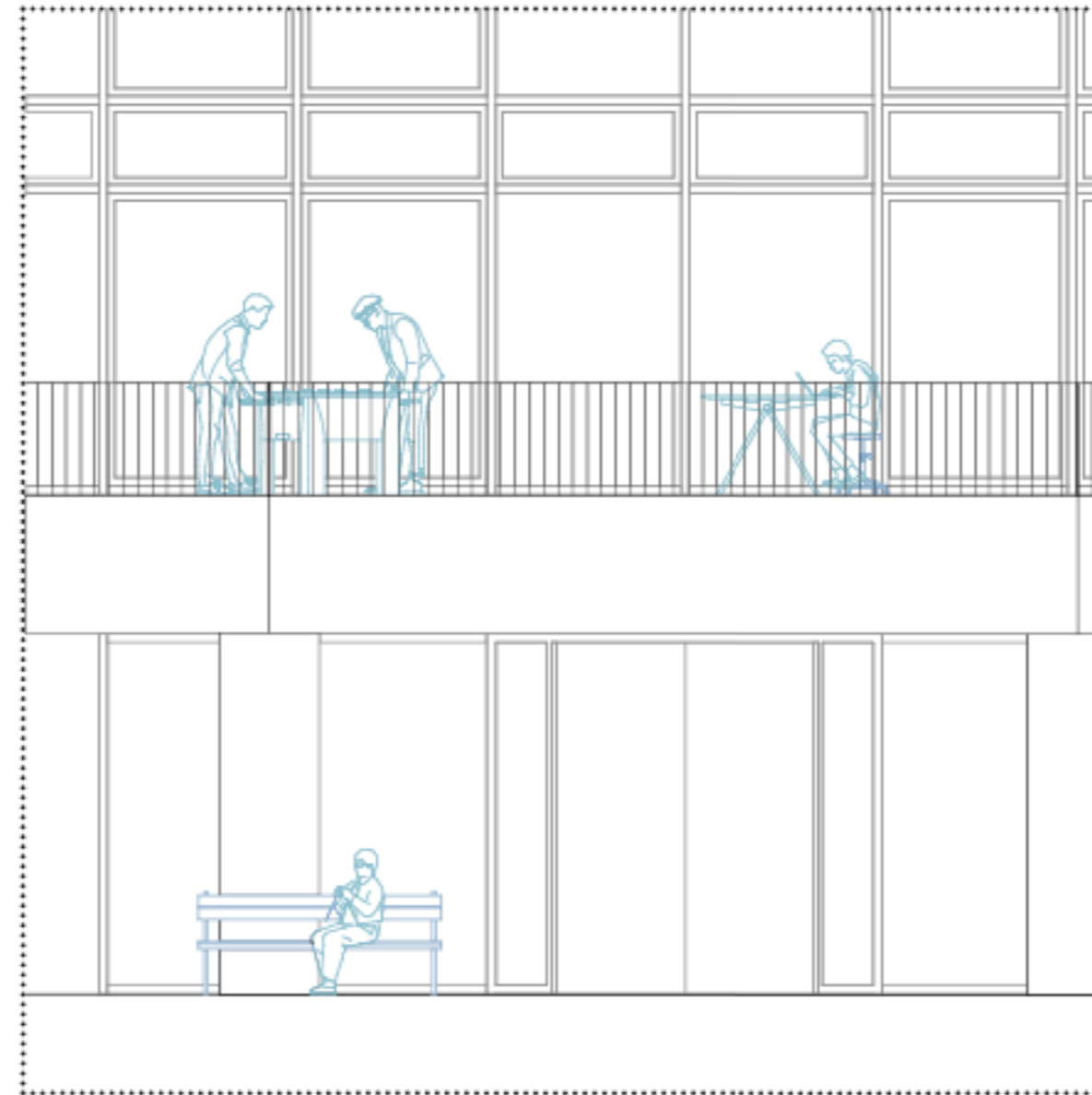




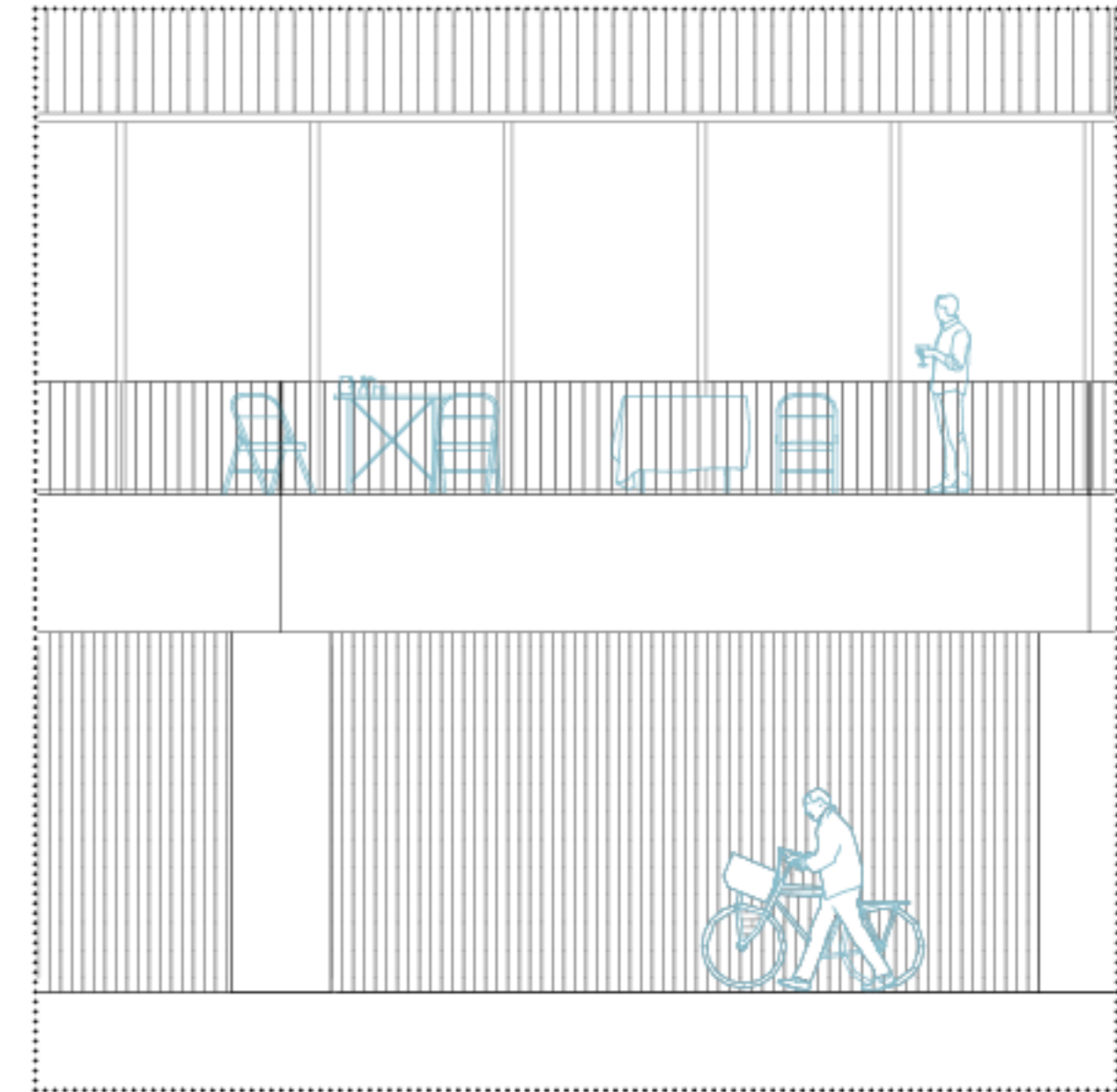




7.32 - production space

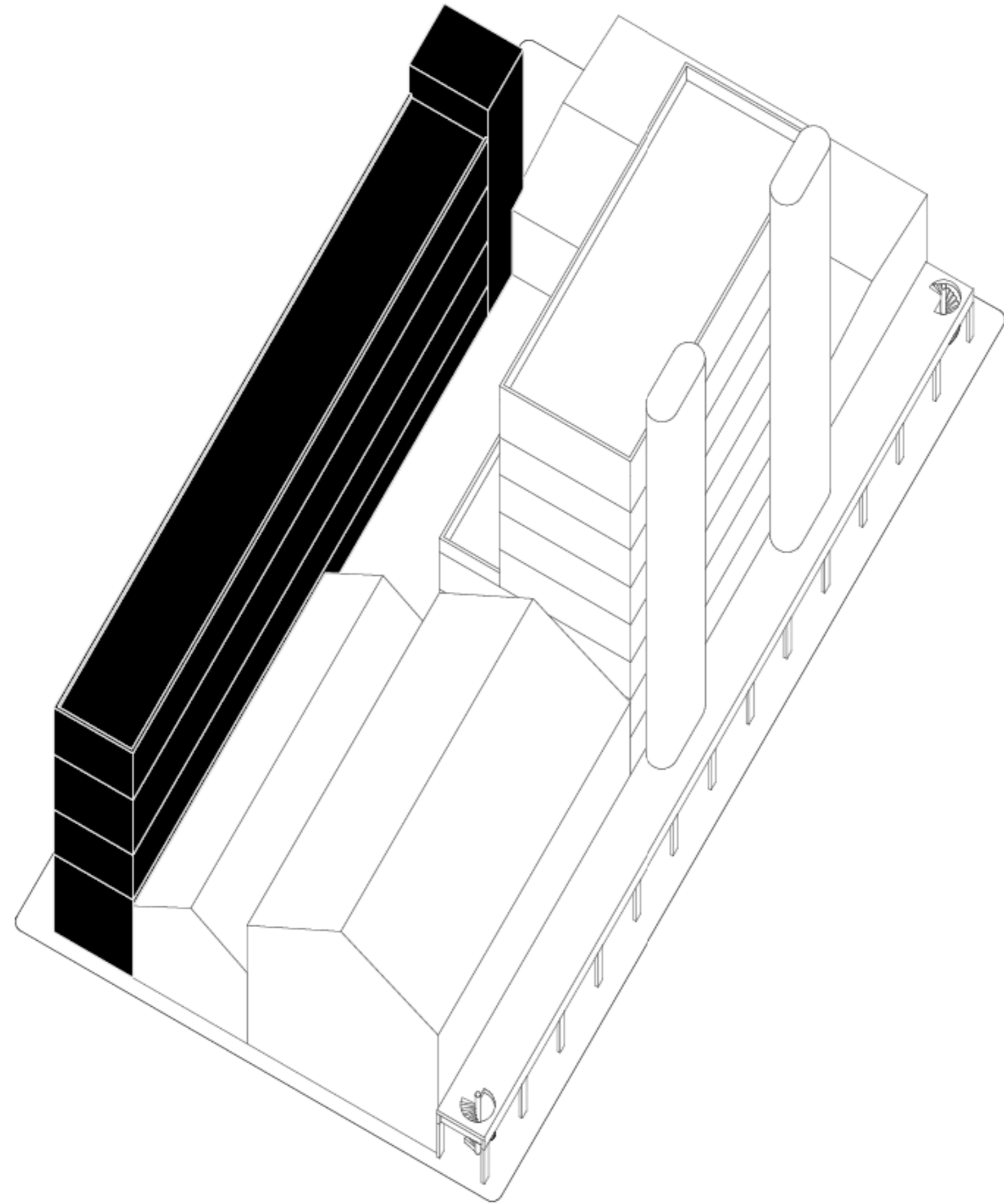


12.47 - startup lunchbreak



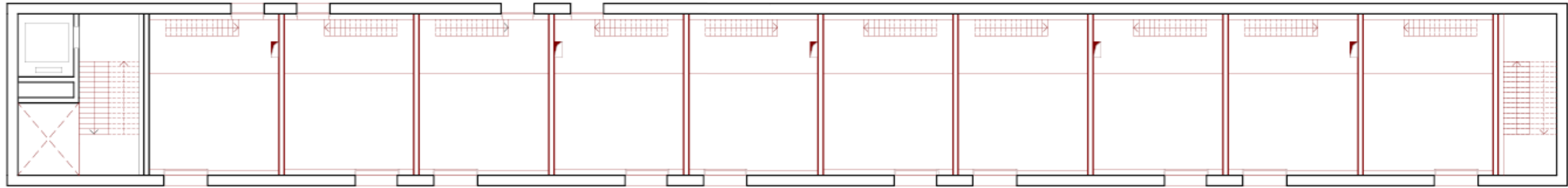
18.09 - workshops



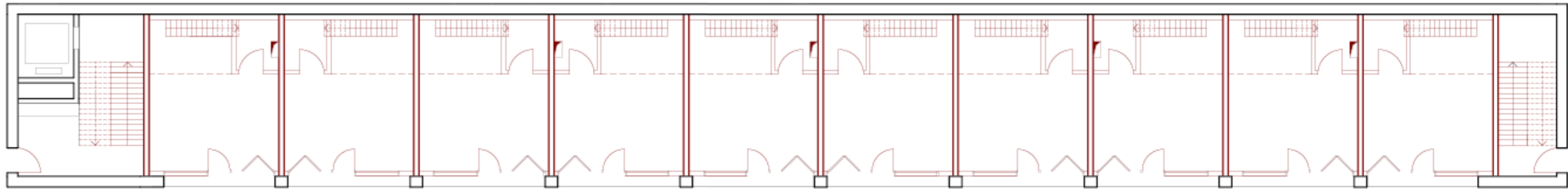




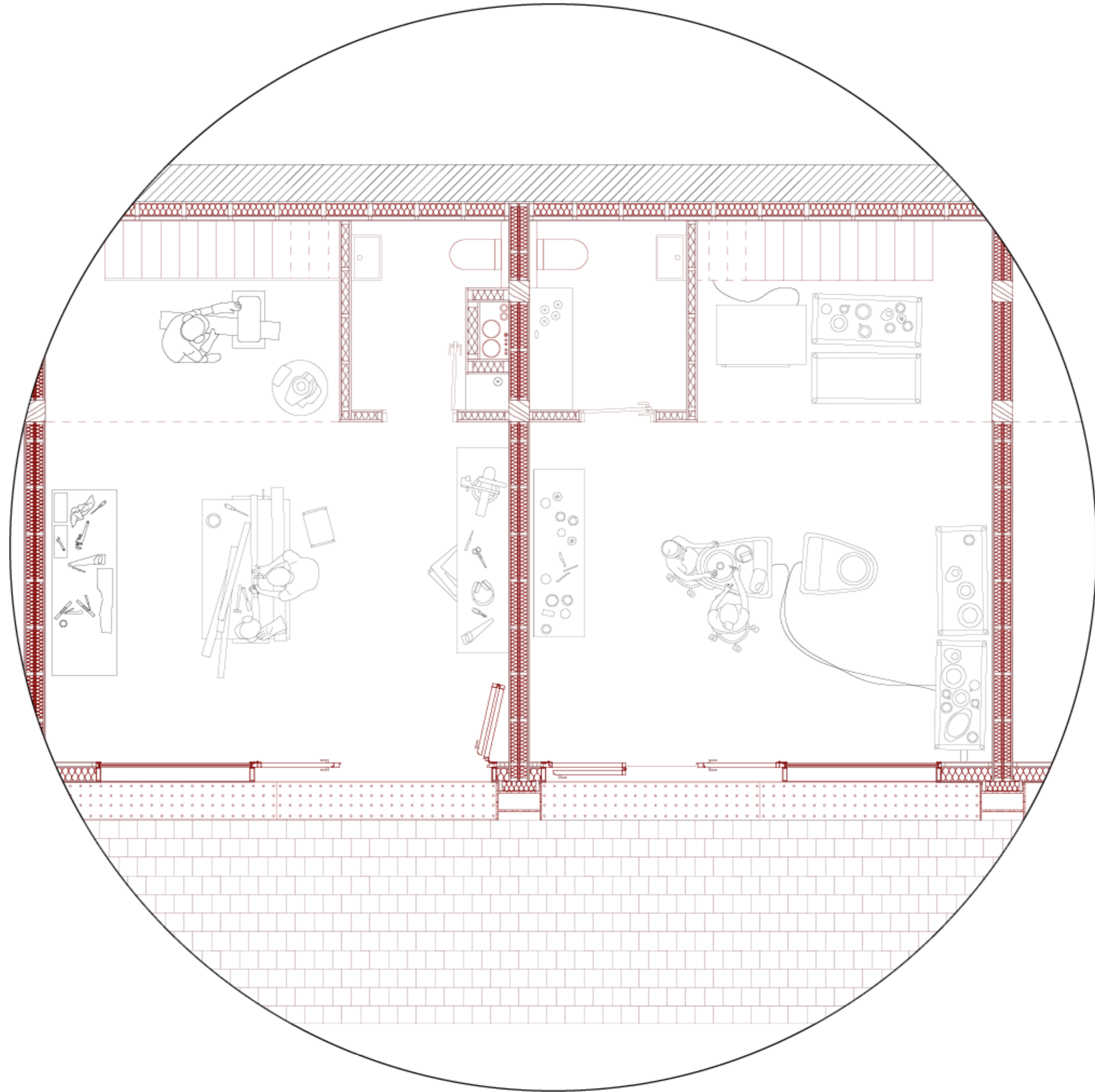
Stills from *Mon Garage, Mon Paradis*

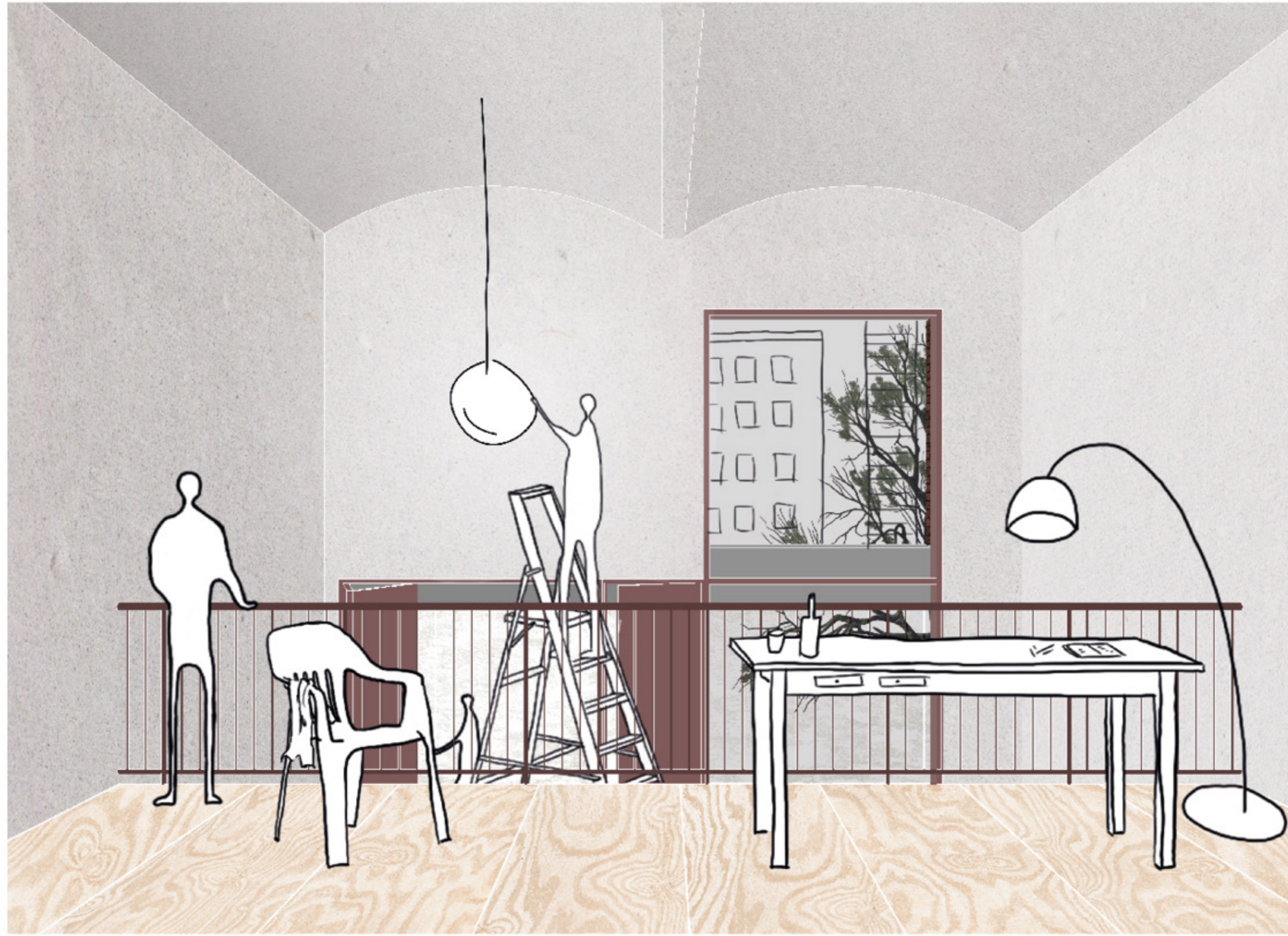


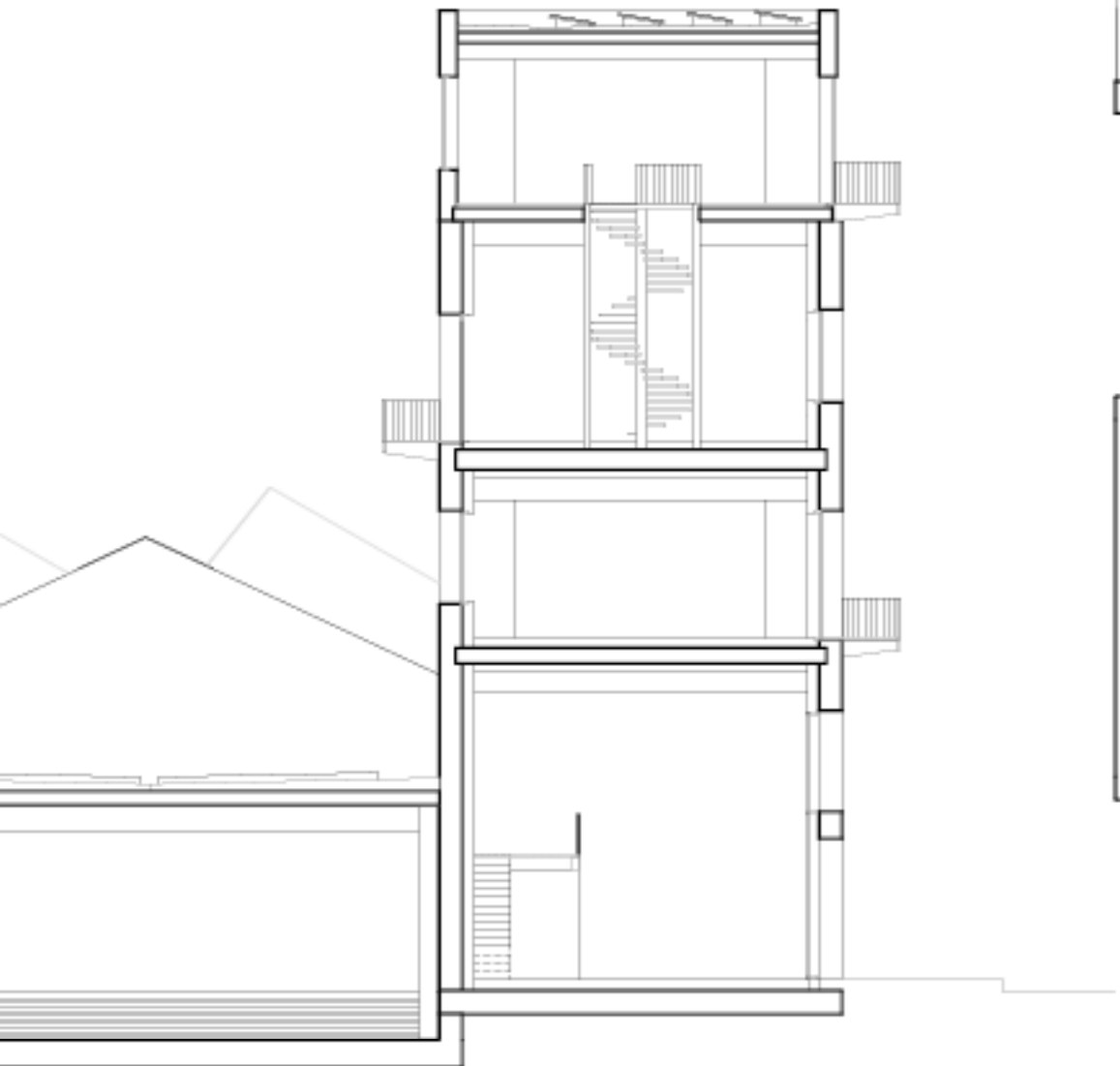
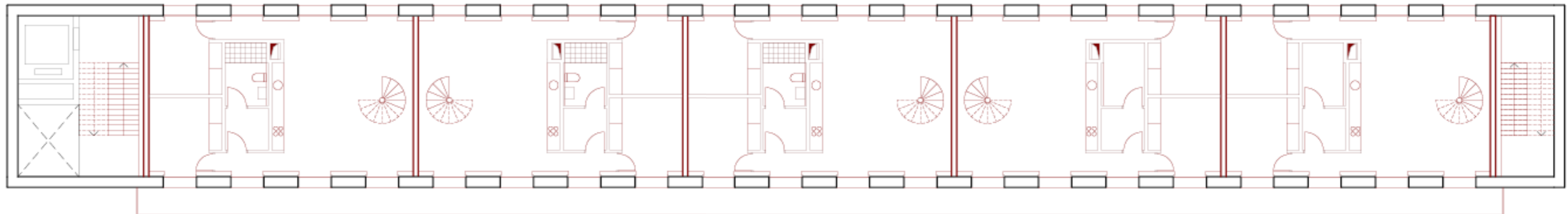
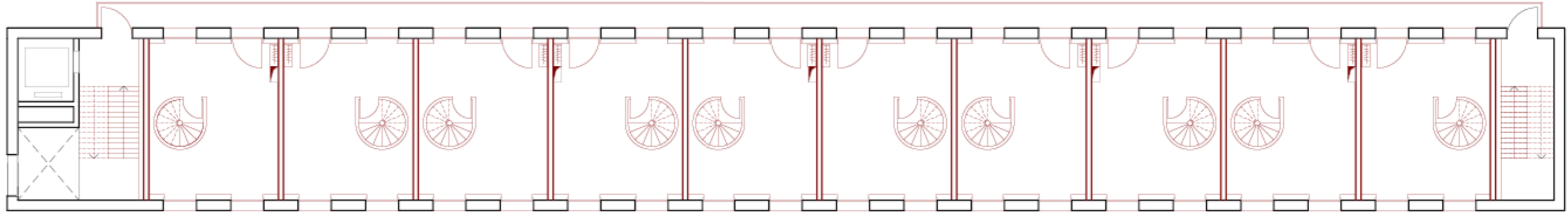
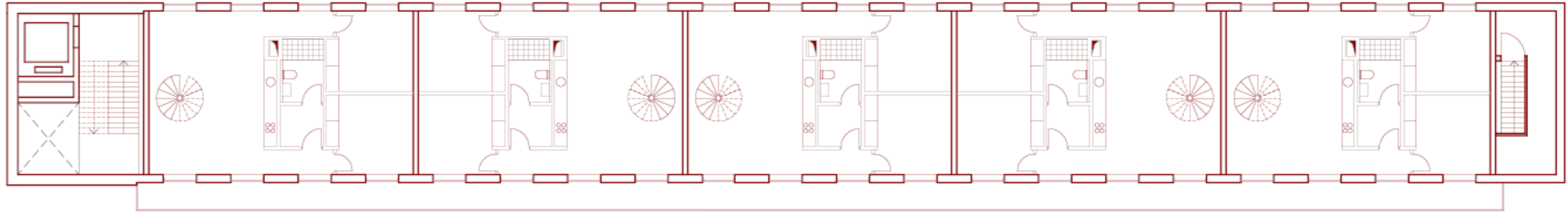
mezzanine

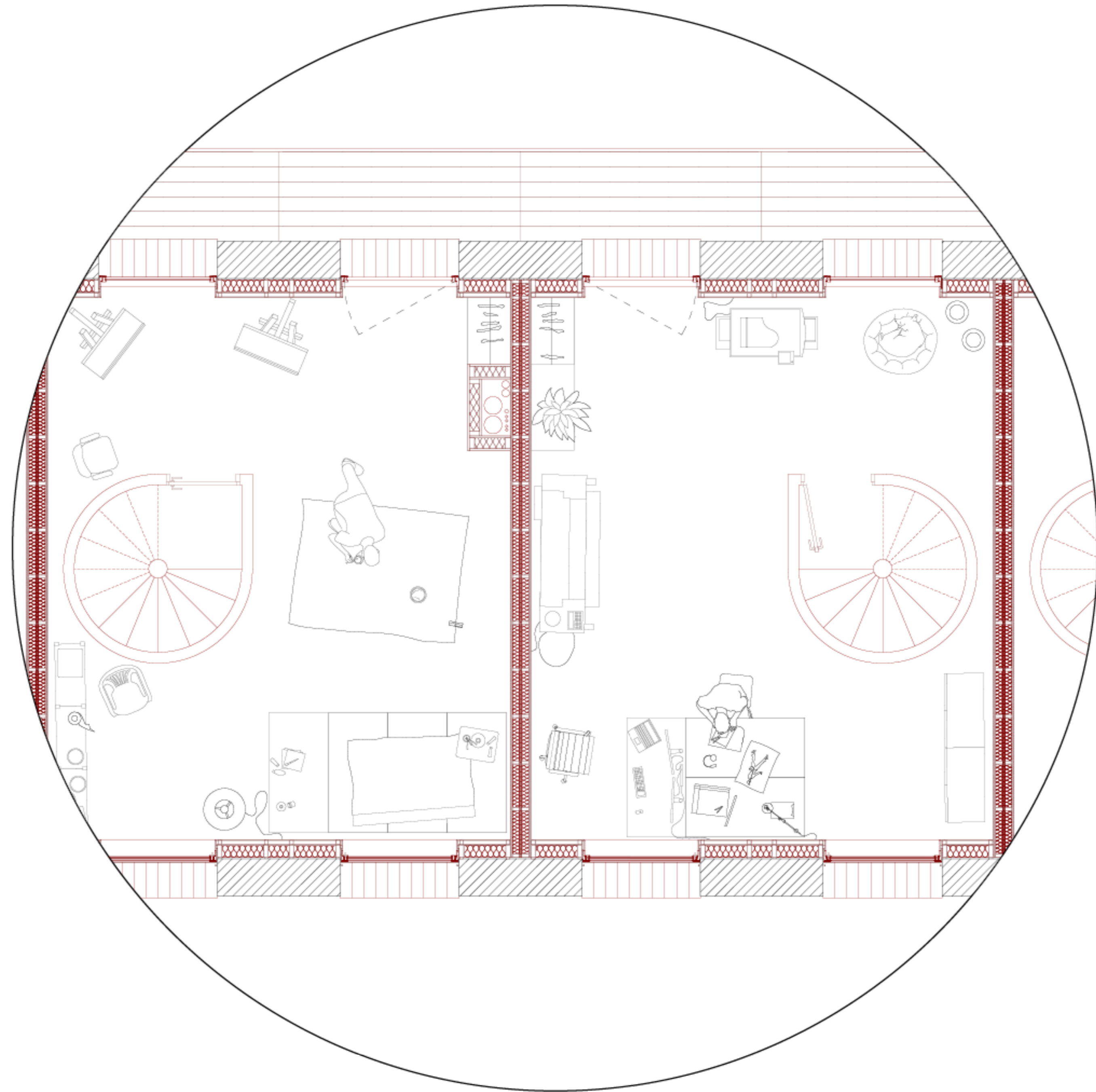


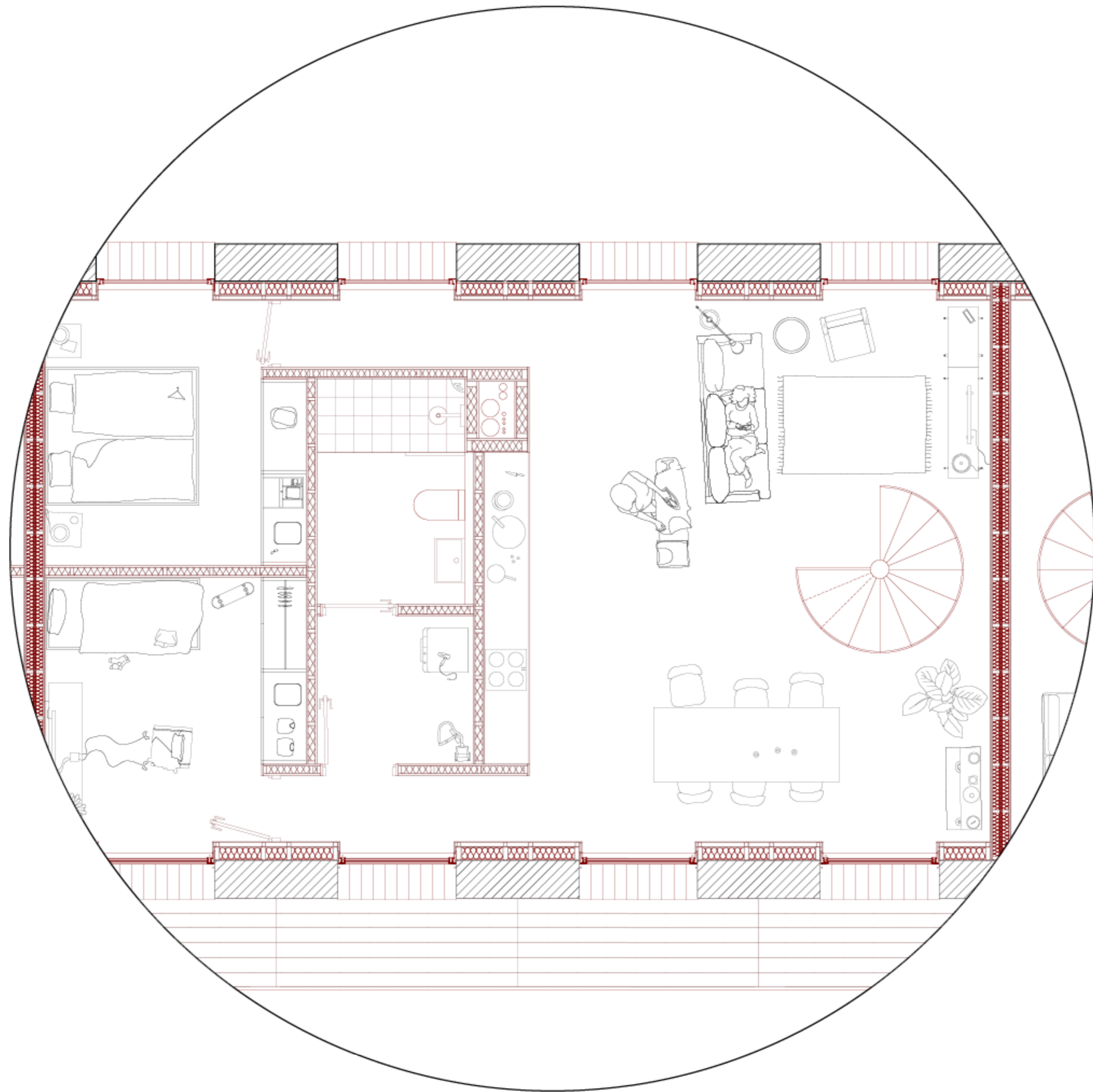
ground floor



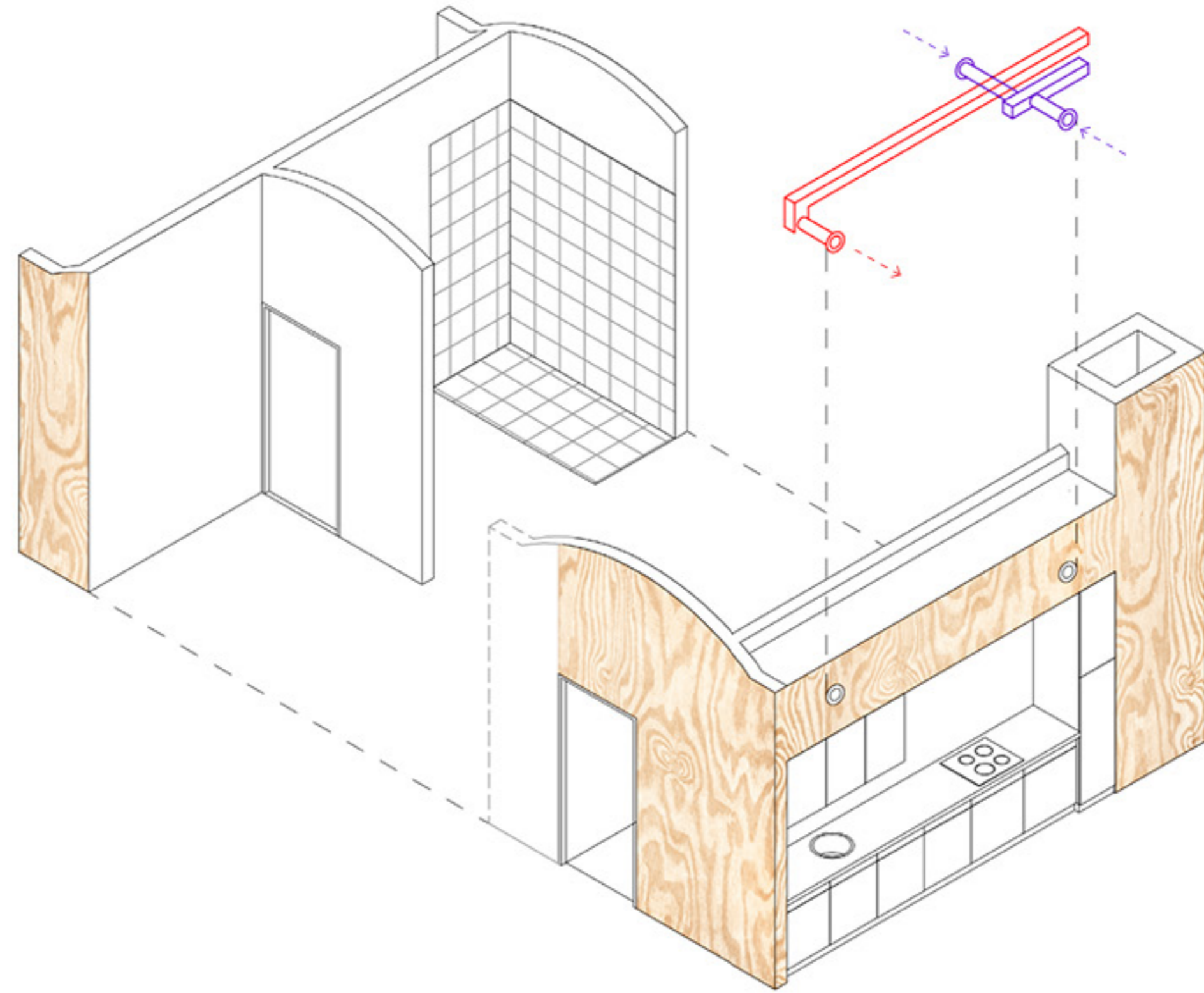


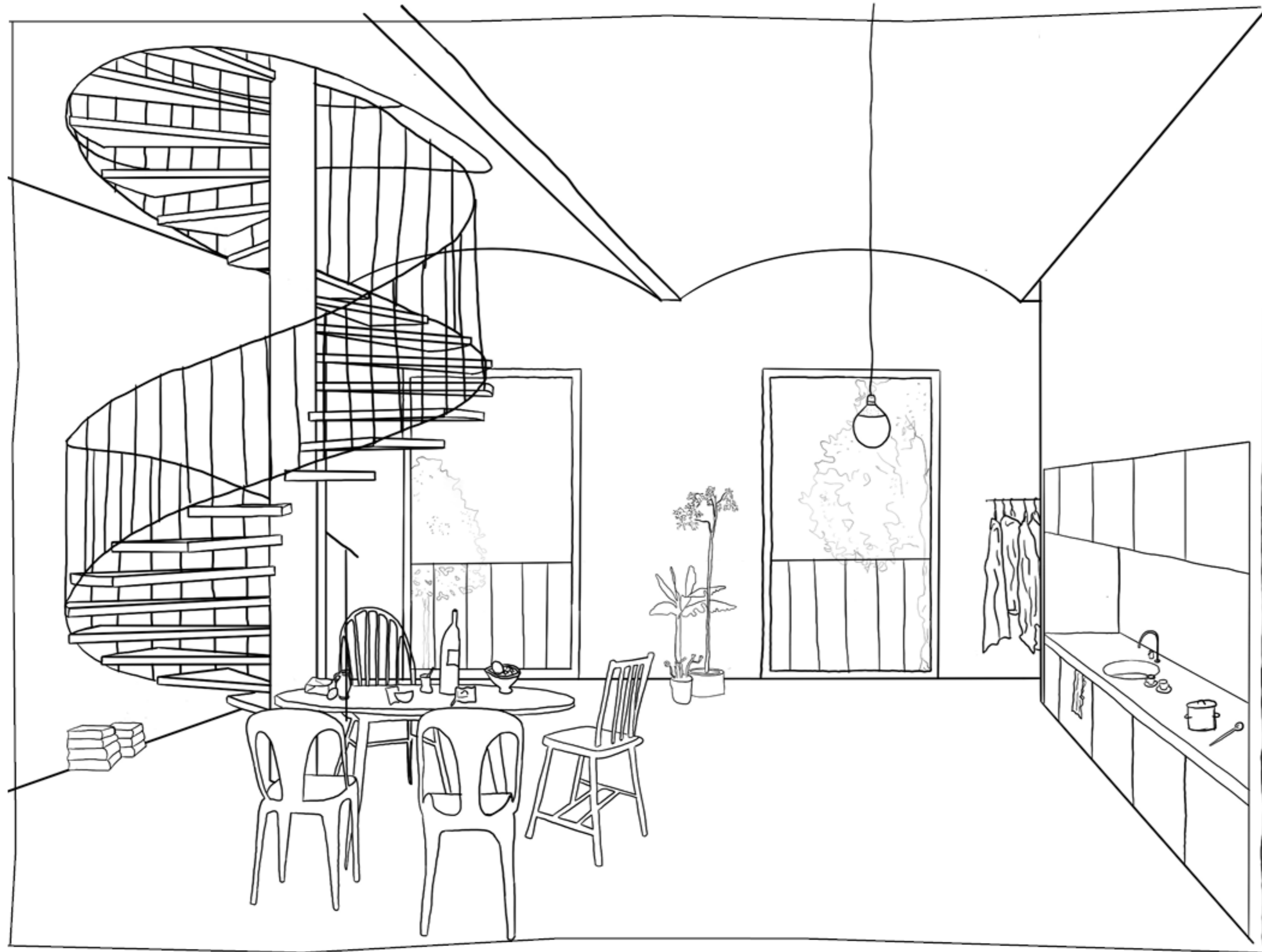


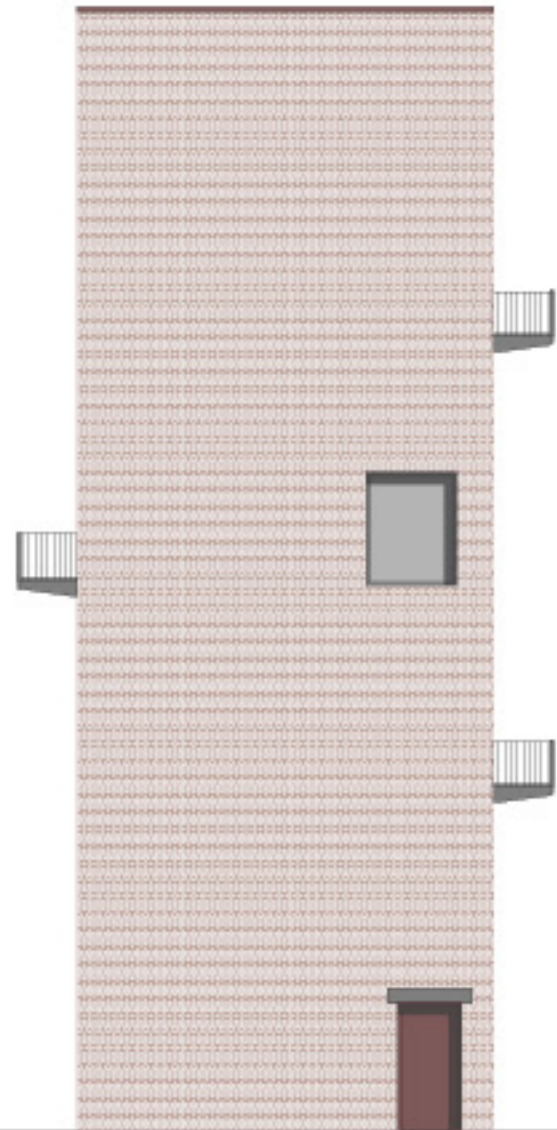






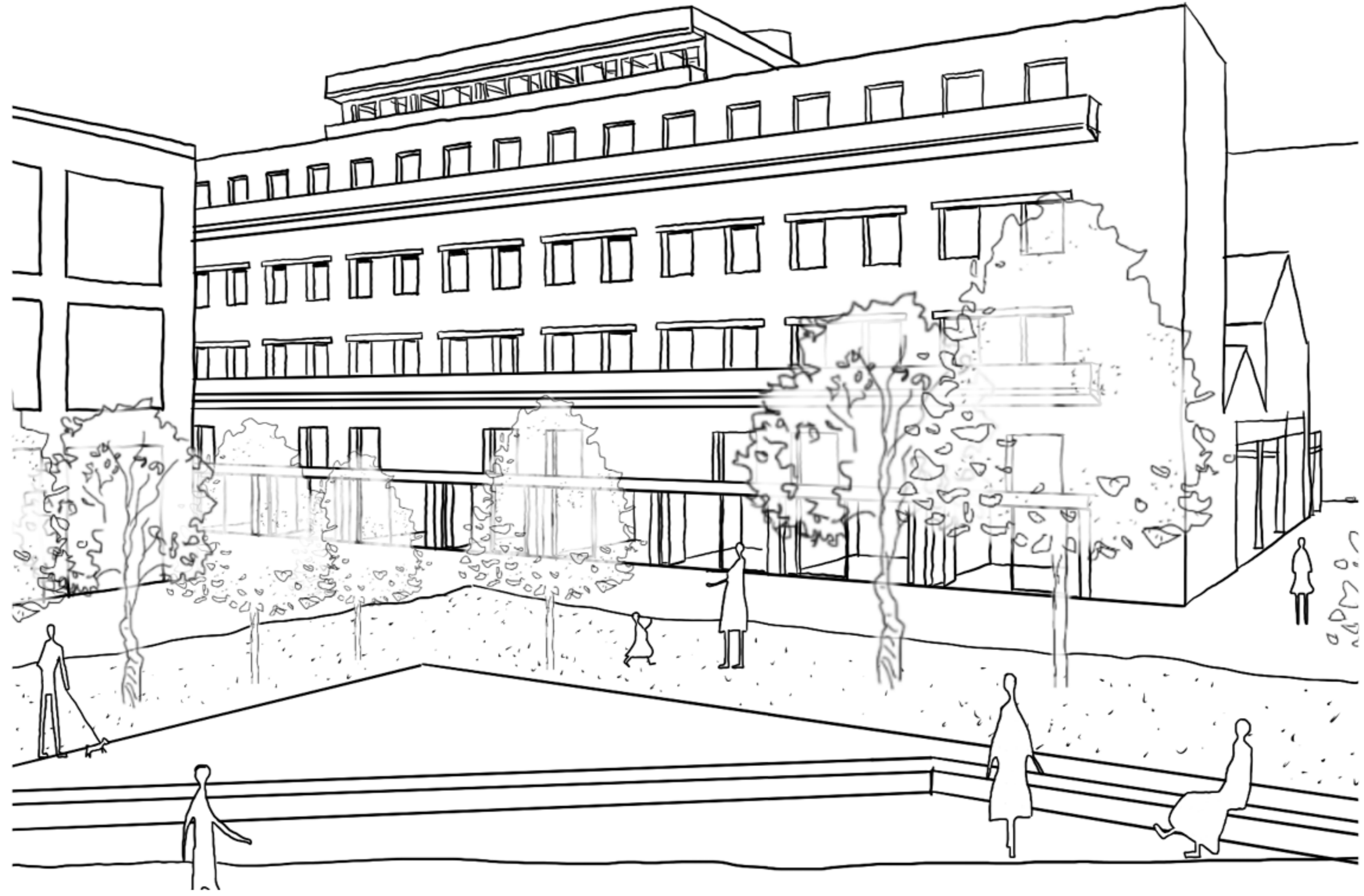






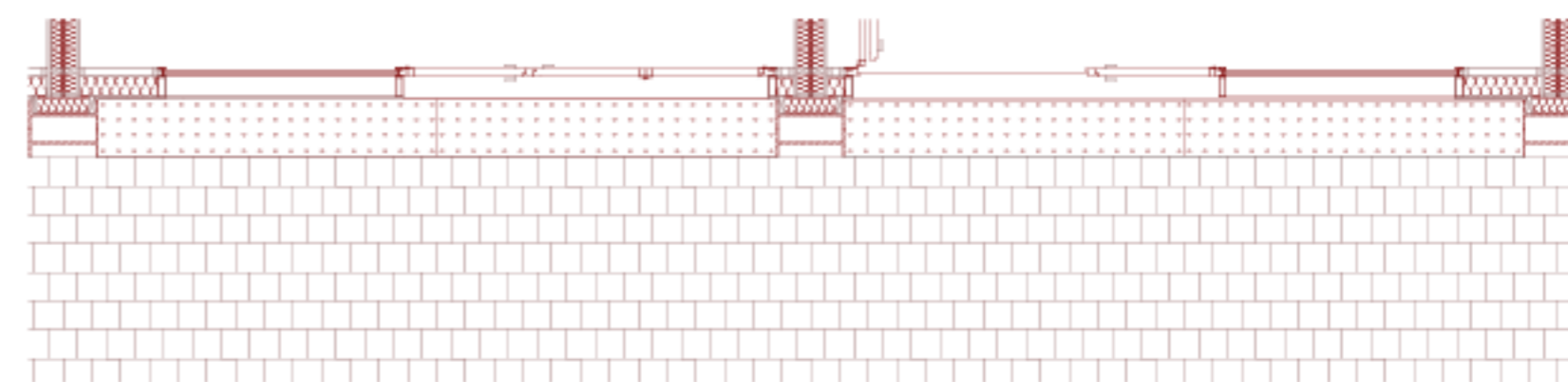
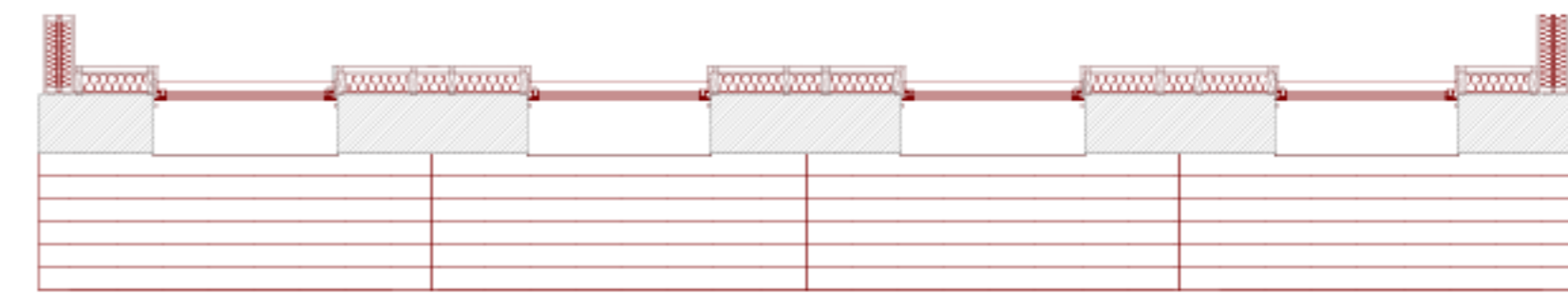
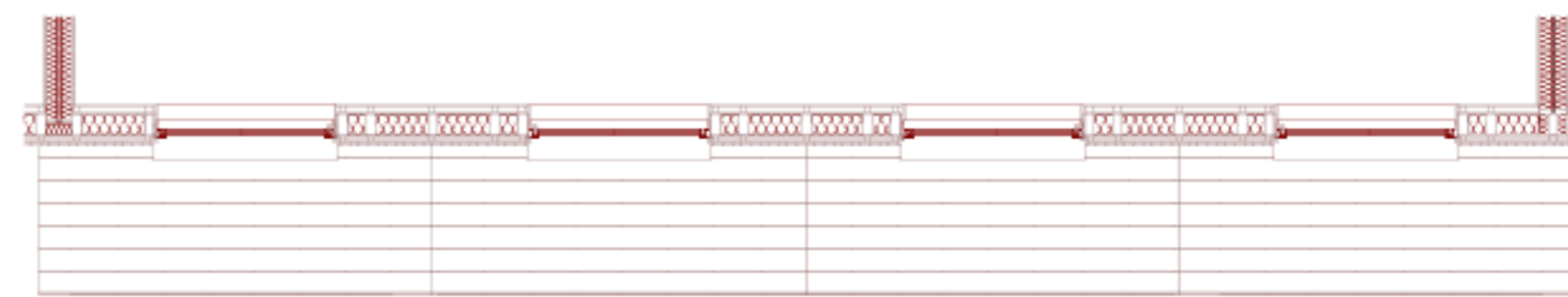
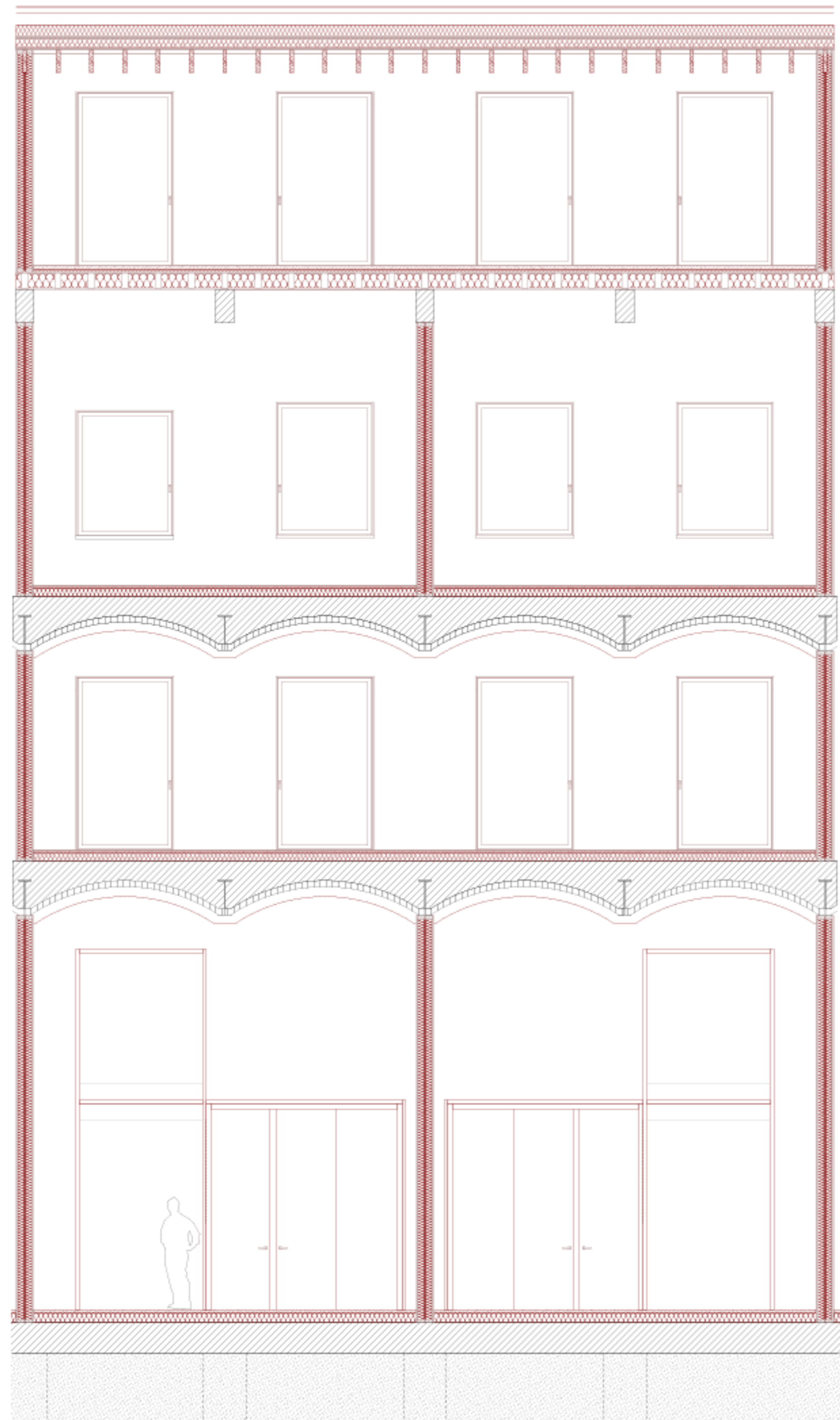
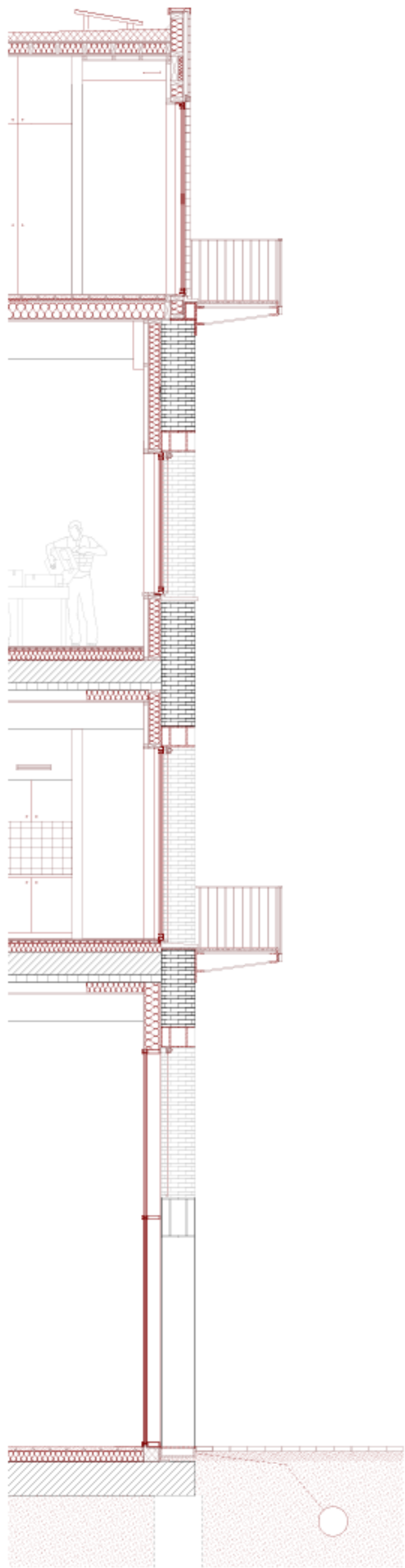
2.0m 5.0m  
west elevation south elevation

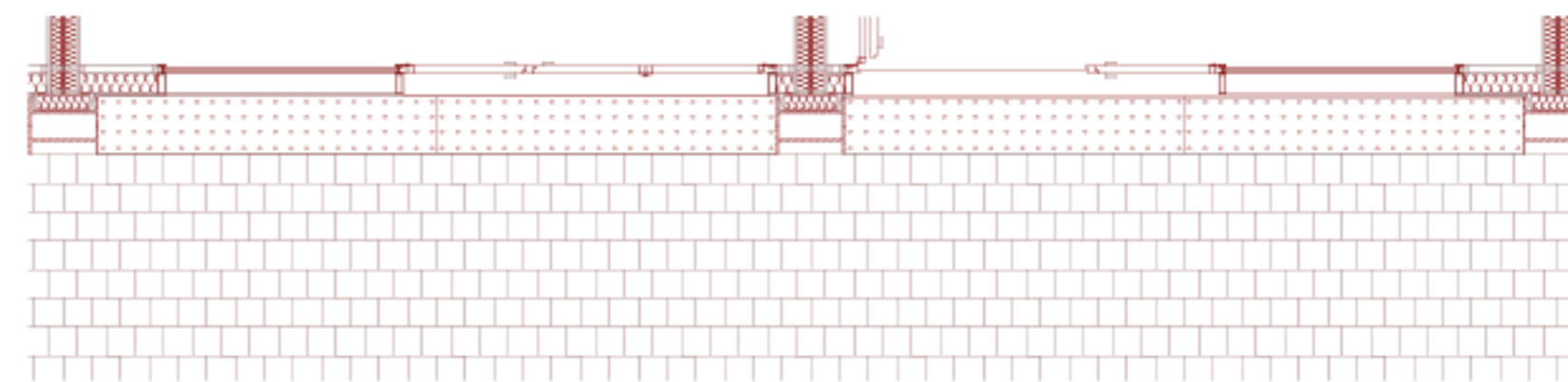
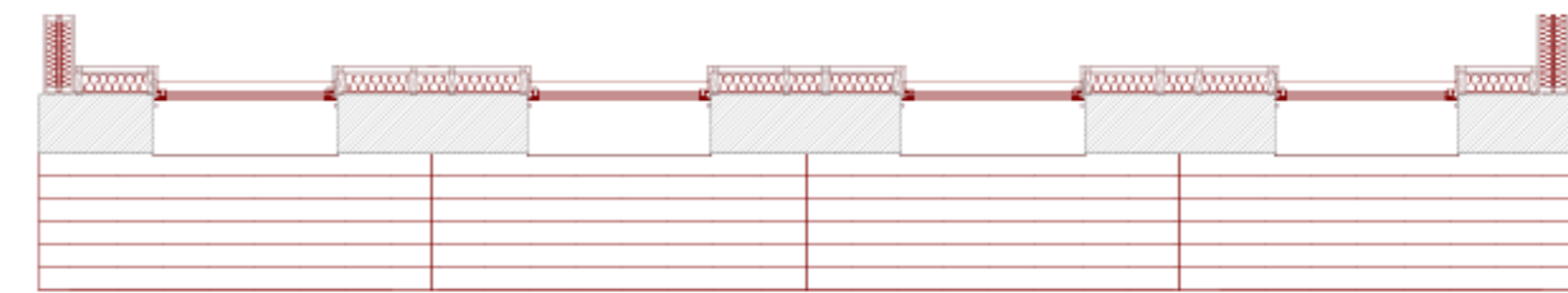
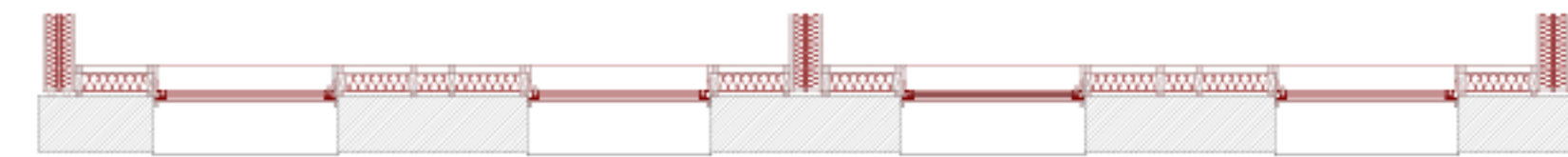
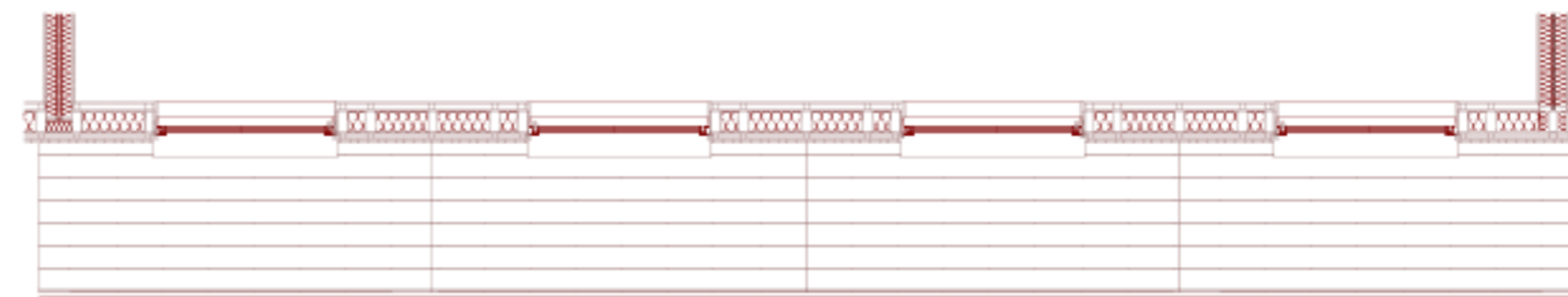
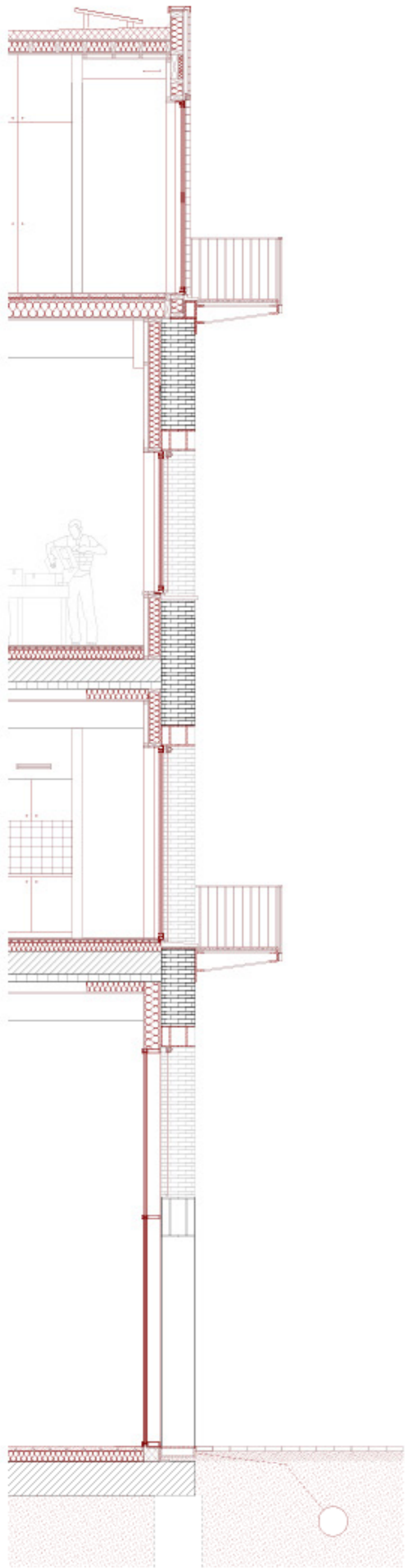




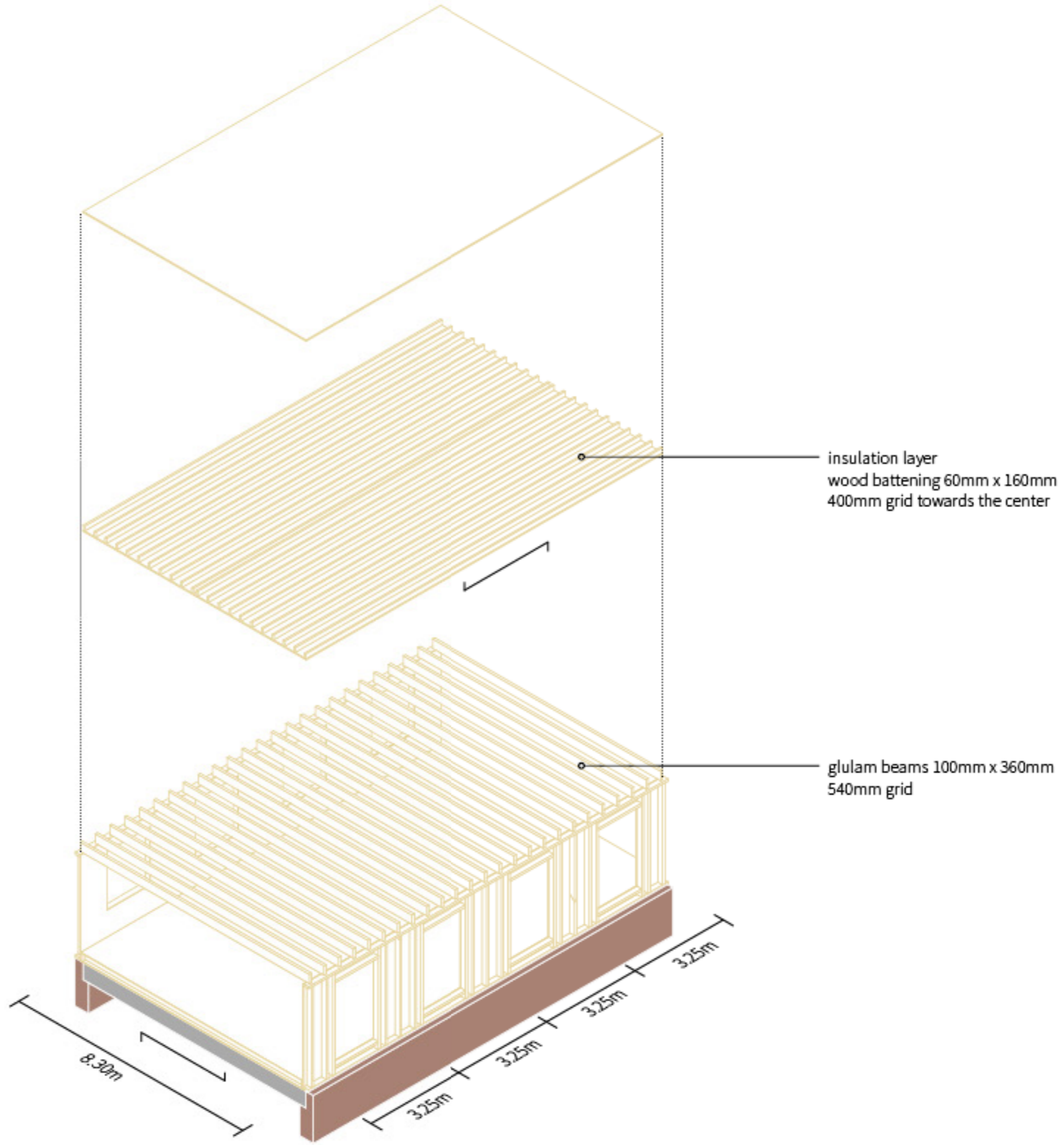


Het Werkgebouw







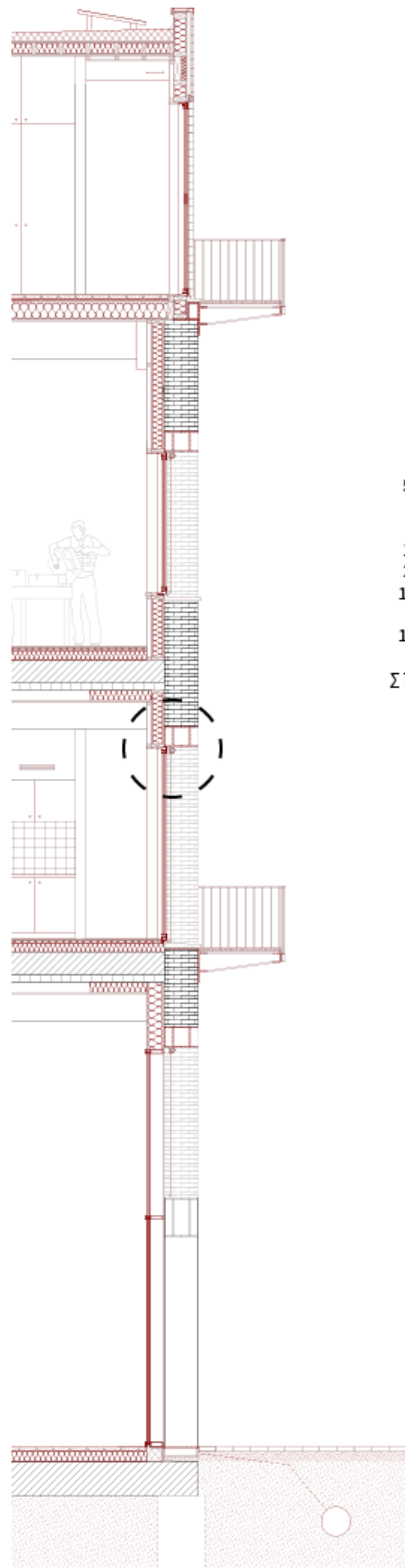




existing south facade



51N4E - OCMW Nevele

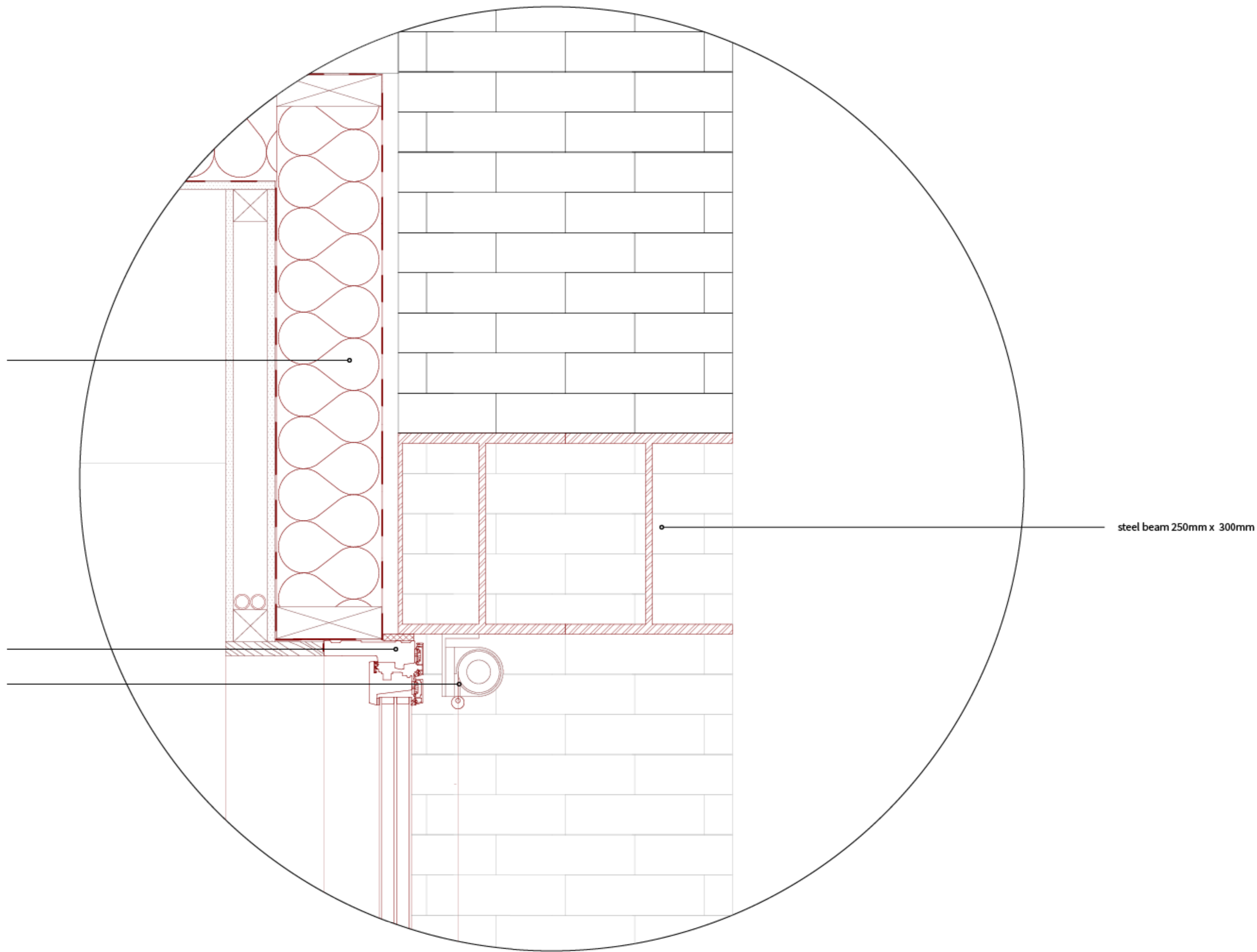


- 500mm existing brick wall
- 24mm air cavity
- semipermeable membrane
- 160mm woodfibre board
- 240mm sealing membrane
- 12.5mm gypsum board
- 50mm installation layer
- 12.5mm gypsum board

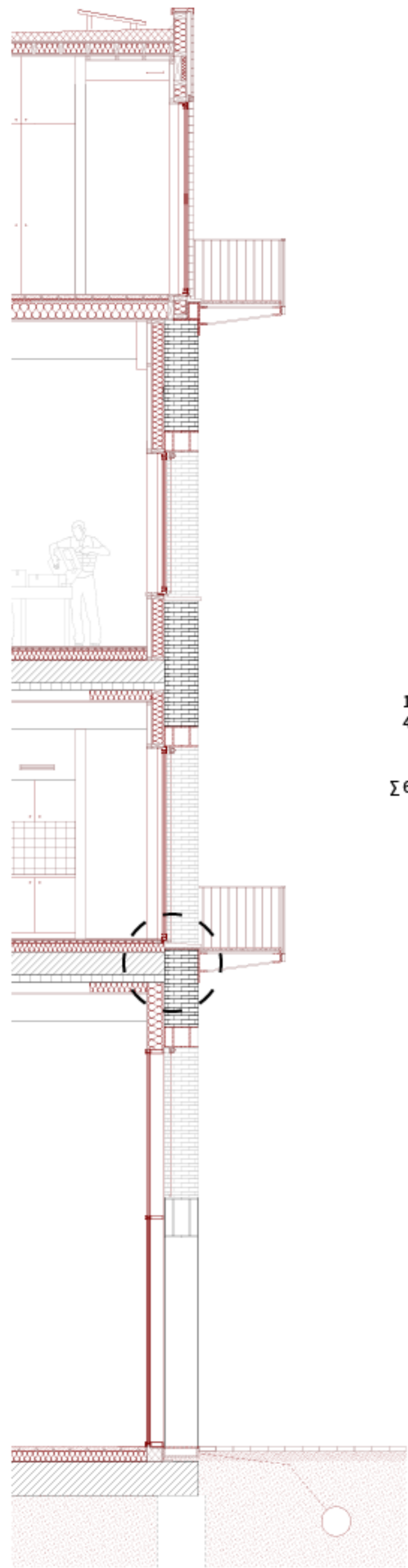
$\Sigma$  778mm  $\lambda$  0.243

velfac in window frame

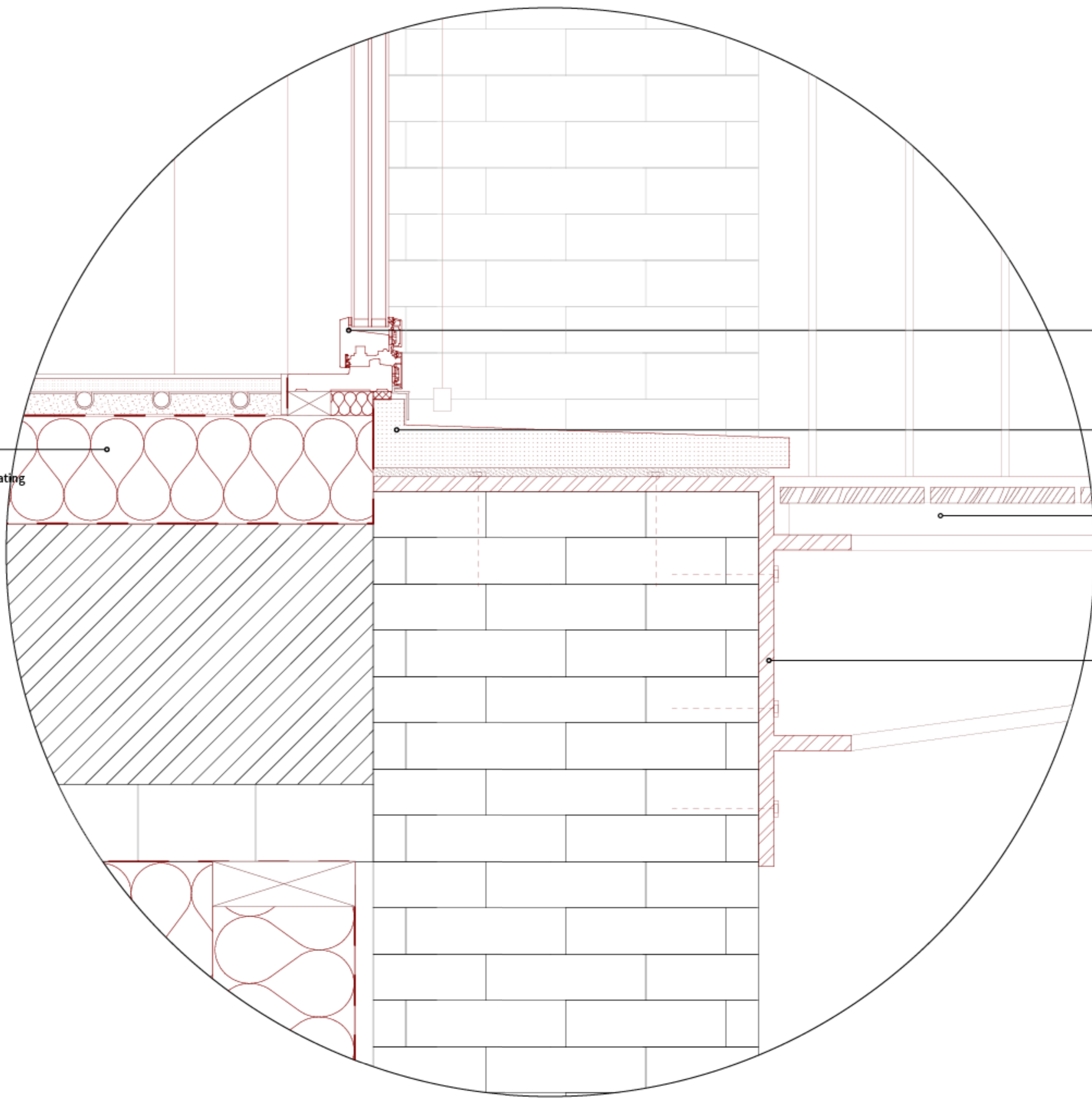
motorised sunblind  
with cable guide



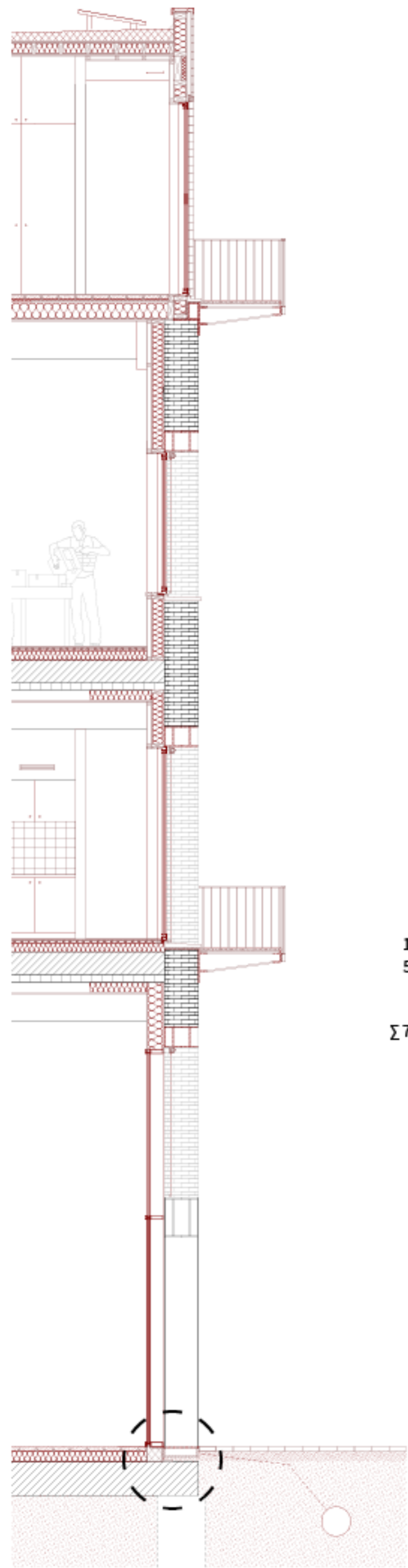
steel beam 250mm x 300mm



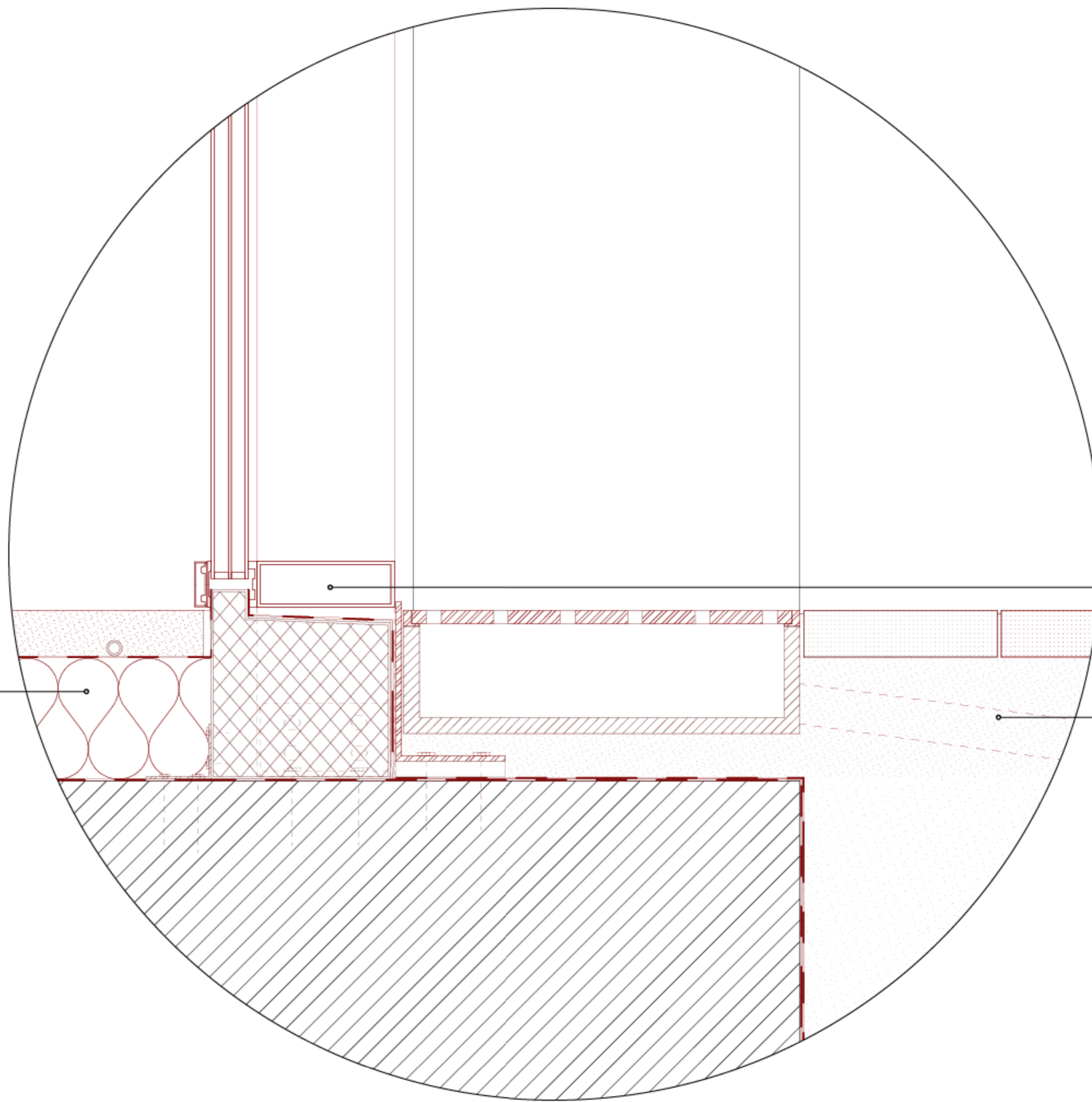
- 5mm levelling compound
  - 18mm dry screed panel
  - 30mm wood fibre board with slots for underfloor heating
  - vapor barrier
  - 140mm XPS board
  - 430mm existing concrete slab
  - separation layer
- $\Sigma$  623mm  $\lambda$  0.216



- velfach in window profile
- stone window sill on mortar
- 20mm wood panels
- 40mm battening
- welded steel profile



60mm screed with underfloor heating  
separation layer  
160mm foam glas insulation  
500mm existing concrete slab  
separation layer  
 $\Sigma$  720mm  $\lambda$  0.282



curtain wall mounted inverted  
220mm insulation panel  
8mm L Steel profile  
500mm water drain with removable steel grate  
 $\lambda$  0.195  
60mm 250mm x 250mm concrete stone pavement  
160mm gravel bed  
soil

